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What is "Immersive"?

by James Hyder

As we recently learned, with its entry into digital projection, **Imax Corporation** now defines its theaters not as *giant-screen*, but as "the most immersive experience in the world." (*See LF Examiner, October 2008.*)

So what does *immersive* really mean?

The word has been applied to everything from handheld video games to ultra-high-res digital presentations projected on huge hemispherical domes with multi-channel audio. Virtual reality systems with head-mounted displays are considered immersive, as are so-called "caves," research systems that surround one or two users with 3D images projected on the faces of an 8–10-foot cube.

Most writers on the subject agree that the essence of immersiveness is giving viewers the impression that they are actually in the place depicted by the presentation. This illusion depends on successfully fooling several senses, principally sight and hearing, and eliminating or reducing cues that would tend to break the illusion.

*(see **IMMERSIVE** on page 14)*

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GSCA's China Trip

In October, eight LF professionals and their companions participated in a week-long trip to Shanghai and Beijing arranged by the Giant Screen Cinema Association to study China's film business and expanding giant-screen film market. Participating individuals and organizations are listed in the box below.

GSCA president Gretchen Jaspering wrote the following account of the trip for a GSCA blog.

by Gretchen Jaspering

On our first day in Shanghai, we met with **Xu Xiao Ping**, general manager, and **John Zhong**, deputy general manager of **Shanghai United Cinema Line, Co., Ltd.**, the exhibition division of the **Shanghai Film Group Corporation**, a Chinese producer of films and TV programs. Our two-hour meeting included a translated conversation about what each organization means to its respective film industry — the GSCA to the giant-screen audience and United Cinema Line to film-viewing Chinese citizens.

Our hosts explained that United Cinema Line has 105 theaters with 332 screens in China, and that there is one movie screen for every 32,000 people in China. (In North America the number is approximately one screen per 10,000 people.) The average Chinese moviegoer is 22 years old and sees one film a year.

The Chinese have a great appetite for knowledge, and especially like environmental films. While *An Inconvenient Truth* was not in our library as they hoped, we did point out that a number of similarly themed films are available for GS theaters. Complaints that there are not enough giant-screen films available were mollified

*(see **CHINA** on page 12)*

GSCA Coverage, cont'd

*We continue our coverage of the **Giant Screen Cinema Association** conference in September with reports on professional development sessions, the Technical Session, and more.*

Commercial Theater Success Stories.

Moderator: **Mike Greenfield**, **Imax Corp**. Panelists: **Randy Brashers**, **Branson's IMAX Entertainment Complex**, Branson, MO.; **Dennis Laws**, **BFI IMAX Cinema**, London, UK; **Bob Goodrich**, **Goodrich Quality Theaters**, Kentwood, MI; **Jim Patterson**, **Krungsri IMAX Theatre**, Bangkok, Thailand.

Imax's Mike Greenfield opened the discussion on standalone, destination, and multiplex theaters by saying that the conversation would focus on traditional giant-screen films, not the Hollywood or DMR films. The contributions of these commercial theaters, which make up a majority of all giant-screen theaters, are essential to independent LF filmmakers, he said. As an example, five of the ten top-grossing theaters showing ***Deep Sea 3D*** were commercial, as were 84 out of 149 theaters that booked the film.

He said that the keys to success for commercial IMAX theaters were: a good location, with visibility, high traffic, and easy access; taking advantage of the IMAX brand in signage, advertising, and brochures; embracing sales to schools and other groups; and making a commitment to marketing. His theaters spend between 12% and 16% of gross revenue on marketing.

Randy Brashers operates an entertainment facility in Branson, MO, that includes a 500-seat IMAX theater, live theater, several conventional movie screens, food court, restaurant, and 16-store shop-

*(see **GSCA** on page 6)*

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The Insiders

This month's focus:
Digital Competition

IMAX Digital Myths

by Joe Kleiman

According to a number of media reports and chatboard postings, institutional IMAX operators believe that the new IMAX digital theaters will put them out of business. I've heard this before. "Building IMAX auditoriums in cineplexes will destroy the industry." "Hollywood films like ***Fantasia/2000*** do not belong in our format." "DMR is just a cheap way out and the audience will realize that." "MPX will put us out of business."

These are not legitimate fears, they are arguments of the IMAX Purist. I know, because for most of my twelve years in the industry, I was an IMAX Purist myself. It wasn't until I left theater management and started writing about and consulting on large-format and digital cinema, that the bigger picture came into focus.

In April 2005, I reported on digital cinema deployment for *LF Examiner* from **ShoWest**. At the time, I recommended that if **Imax Corporation** was to remain successful as a company pursuing the commercial market, it would need to come up with a digital solution for that market. Not for the giant screen theaters, but for the MPX screens. What Imax is doing right now is exactly what needs to be done.

The IMAX Purist argument goes something like this: "We're the only game in town, we're the game everyone knows and is comfortable with, and any major change will simply cause confusion and potentially result in lost customers." Since Imax is executing a rapid deployment of this new and very different system without branding these theaters differently, the fear is understandable. On top of this is the feeling that the digital projector is meant to replace the 15/70 film-based system. Nothing could be farther from the truth. *LFX* publisher **James Hyder** likens it to New Coke. In fact, it's more like Diet Coke, a semblance of the taste with fewer calories. So I'll try to dispel some of the myths.

Patrons who visit the new theaters will not want to visit giant-screen theaters.

The digital systems are designed for a different market. The projection system approximates a 4K image, which is what a DMR film is. Any film sourced on 70mm film shown on these screens will have an extreme reduction in resolution and will not showcase the entire 15/70 frame. One projectionist, reporting on seeing ***The Dark Knight*** in an MPX theater told me, "You know how IMAX talks about the picture extending to take up the whole screen during the scenes shot with IMAX cameras? It did, but only by a foot on the top and a foot on the bottom."

These digital theaters will be using the DMR programming model — showing every DMR film, plus the occasional 3D underwater or space film produced and distributed by **Warner Bros.** and Imax. You'll have the exclusivity for everything else. Enjoy being the only house in town showing ***Wild Ocean***. Patrons who have been to a giant-screen IMAX theater in the same market will most likely return to the giant screen after visiting the new smaller digital theaters. Product loyalty among customers is just as high as brand loyalty when it comes to IMAX.

The screen size causes confusion.

The smaller screen size has been around since 2003, when it was introduced for the MPX system. It's just more obvious now with the wide deployment into existing markets. Again, the screen is optimized for widescreen DMR presentations (scoped at 1.85:1 or 2.35:1).

The big theater chains don't care about size.

AMC, **Regal**, **Cinemark**, and **National Amusements** all have IMAX theaters with GT and SR projectors. It's not in their best interest to close or downsize these theaters and they know that. Expect film-based DMR to remain around for quite some time, providing films for your DMR programming as well.

The digital theaters will be showing educational programming as well.

During his GSCA address, Imax co-CEO **Rich Gelfond** mentioned that films sourced on 8/70 or 15/70 and running less than hour in duration will be eligible to be shown on the new digital system. But will they be booked by the digital operators? Probably not. Commercial cineplexes tend to limit their programming to DMR films, leaving the educational fare to the institutional and commercial standalone theaters. And although there is one confirmed IMAX digital sale to an institutional theater, tentatively scheduled to open in Peoria, IL, in 2012, most new museums, such as the **Connecticut Science Center**, opening in April in Hartford, have opted to go with a standard digital cinema system using **Dolby** or **Real D** for 3D. So the digital market for traditional 40-minute documentaries will probably be quite small.

If you don't agree with my argument — that IMAX digital is for a different market and those who go to see films in that format most likely will not be coming to giant-screen theaters anyway — here are some creative ways to protect your assets:

Bring in your local BMW dealer as a sponsor for your theater. Have him place a 7 series car in your lobby with full descriptive signage explaining that the 7 series is BMW's top of the line model, just like your theater.

Even though screen size is no longer part of the IMAX branding equation, it still remains part of what makes your theater unique, and you should take full advantage of it in advertising. Locate a building at least fifteen stories tall that can be easily viewed from your local IMAX MPX or digital theater. On the side facing your competition, hang a banner measured to your actual screen size reading "Actual size of our screen," along with your theater logo.

Invite the general manager of your local IMAX digital theater to join you on a morning news show. Bring strips of 35mm and 15/70 film and explain the difference and why your

Premiering This Month

Madagascar: Escape 2 Africa, the IMAX Experience

"In the sequel to *Madagascar* — the number one family comedy of 2005 — Alex (**Ben Stiller**), Marty (**Chris Rock**), Melman (**David Schwimmer**), Gloria (**Jada Pinkett Smith**), King Julien (**Sacha Baron Cohen**), Maurice (**Cedric The Entertainer**), the penguins (**Tom McGrath**, **Christopher Knights**, **Chris Miller**) and the chimps (**Conrad Vernon**) find themselves marooned on the distant shores of Madagascar. In the face of this obstacle, the New Yorkers have hatched a plan so crazy it just might work.

"With military precision, the penguins have repaired an old crashed plane — sort of. Once the first flight of Air Penguin is aloft, this unlikely crew stays airborne just long enough to make it to the wildest place of all — the vast plains of Africa, where the members of our New York City zoo-raised crew encounter species of their own kind for the very first time. Africa seems like a great place...but is it better than their Central Park home?

"Also along for the rambunctious ride with the original cast is **Andy Richter**, back again as sad-eyed mouse lemur Mort, along with new additions that include **Bernie Mac** as Alex's dad, Zuba, the alpha male of the pride; **Sherri Shepherd** as Alex's Mom, thrilled to have her long-lost son back home; **Alec Baldwin** as Makunga, who prides himself as the next alpha of the pride; and **will.i.am** as ultra-stud hippo and watering hole lothario Moto Moto."

Produced by **DreamWorks SKG** and distributed by **Paramount Pictures**, *Madagascar: Escape 2 Africa* was directed by **Eric Darnell** and **Tom McGrath**, written by **Etan Cohen**, Eric Darnell, and Tom McGrath, and produced by **Mireille Soria** and **Mark Swift**. This film has not yet been rated.

The film has been converted to 15/70 with the IMAX DMR process and opened on Nov. 7 in conventional and IMAX theaters.

Madagascar: Escape 2 Africa

DreamWorks Animation

The Light Before Christmas

Tandem Motion Picture Studios

The Light Before Christmas

"Join Katie and Makean in their first adventure together as they embark on a dreamlike journey where the celebration of Christmas includes magic, wonder, and discovery; a world where two curious children learn the true meaning of Christmas in the most unexpected way. While delivering gifts on Christmas Eve, Katie and Makean find themselves lost in an unexpected blizzard. Suddenly a mystic old gentleman who is gifted in the arts of wisdom and magic appears from the woods. It's the Candleman.

"Katie and Makean find themselves in a cozy cottage, drying their tiny mittens by a warm, crackling fire. Suddenly Katie and Makean's eyes widen with curiosity as the Candleman opens a weathered old book and begins reading a classic Christmas tale known as *The Night Before Christmas*. Magically, Katie and Makean find themselves nestled all snug in their beds as characters in the enchanted poem. With visions of sugarplums dancing in their heads, they're just in time to see Santa and his eight tiny reindeer."

Produced by **Evergreen Holiday Classics** and **Tandem Motion Picture Studios**, distributed by **Cinema Group**. Directed by **Nathan Smith**, produced by **Clifford A. Miles** and **Sabrina Strickland Martinez**. Script by **Bryan Allen** and score by **Lisle Moore**. Executive producer: Michael R. Todd. Cast: the voices of **Ken Sansom**, **Brock Holman**, **R. Chase O'Neil**, **Christopher Robin Miller**. Release date: November 13.

theater is better. Then have the digital theater's manager explain the difference between his theater and conventional digital. Should be fun.

So, Coke drinkers, don't fear this newfangled Diet Coke. It tastes similar, but has a strange artificial sweetener taste. It has a lot fewer calories, but it won't be consumed by your customers. Those who come to your theater will remain loyal and keep coming. Those who experience IMAX for the first time in a digital theater will eventually try out your screen to see what they've been missing. When **Disney** opened the poorly conceived Disney's California Adventure theme park in Anaheim, guess what — people kept walking right across the esplanade and going back into Disneyland. The same will happen to you.

Joe Kleiman, a twelve-year veteran of the LF industry, is preparing to open the new IMAX SR theater at the National Infantry Museum in Columbus, GA next March. His screen is big. He can be reached via email at jkleiman@nationalinfantryfoundation.org

THE BIZ

FILM STOCK

James Cameron's Avatar *will be released in IMAX.*

Cameron's *Avatar* in IMAX, Dec. '09

James Cameron's ***Avatar*** will be released to IMAX 3D theaters on Dec. 18, 2009, simultaneously with its wide release in conventional 3D theaters. The long anticipated sci-fi film is Cameron's first feature since 1997's *Titanic*, the highest-grossing movie in history. Between the projects, Cameron directed two giant-screen films, ***Ghosts of the Abyss*** and ***Aliens of the Deep***, both using a digital 3D camera rig that is the predecessor to the ones used to shoot *Avatar*.

Avatar is the story of an ex-Marine who finds himself thrust into hostilities on an alien planet filled with exotic life forms. As an Avatar, a human mind in an alien body, he finds himself torn between two worlds, in a desperate fight for his own survival and that of the indigenous people.

The film is being produced by Cameron's **Lightstorm Entertainment**, and distributed by **Twentieth Century Fox**. The cast includes **Sam Worthington**, **Zoe Saldana**, **Stephen Lang**, **Michelle Rodriguez**, and **Sigourney Weaver**.

Imax reports $2.1M loss in Q3

For the quarter ending Sept. 30, 2008, **Imax Corporation** reported a loss of $2.1 million (–$0.05 per share) on revenues of $33.5 million, narrowing a loss of $7.5 million (–$0.19 per share) on revenues of $29.8 million in the third quarter of 2007. For the nine months ending Sept. 30, the company posted a loss of $24.6 million (–$0.58 per share) on revenues of $78.2 million, compared to a loss of $16.8 million (–$0.42 per share) on revenues of $84.5 million in the same period of 2007.

Imax installed a record 18 systems in the quarter, compared to six in the same quarter of last year. Fourteen of the 18 were digital systems in joint ventures. The company signed deals for 11 theater systems in the third quarter, compared to 18 in 2007's Q3. As of Sept. 30, 2008, there were 320 IMAX theaters in 42 countries. As of early November, there are 35 digital IMAX theaters, and the company expects 45 to be in operation by the end of the year, with between 115 and 125 running by the end of 2009.

In a conference call to analysts, co-CEOs **Richard Gelfond** and **Bradley Wechsler** said that they can't control the "macro economic environment" that has led to a 58% drop in share prices in the last 90 days. But they have taken measures that are in their control, such as making new joint-venture deals and expanding the rollout of the company's digital projector. They predicted that the company would be profitable in 2009.

The executives said that in March **DreamWorks**' ***Monsters Vs. Aliens***, the first 3D DMR film since the digital rollout, could open on as many as 200 IMAX screens.

Share prices closed at $3.44 on Nov. 6, the day of the announcement, up by 6% for the day.

Imax secures $10M credit line

Imax Corporation announced on Oct. 6 that it had obtained a new $10 million line of credit with **Bank of Montreal**, replacing the existing $5 million line of credit it had with the bank. These funds, along with existing $40 million credit facilities and cash on hand, will be used to support the joint-venture deals the company has signed with exhibitors such as **AMC Entertainment, Inc.** and **Regal Entertainment Group**. Imax has previously said that it spends about $500,000 for each JV digital theater installation.

Imax has drawn $20 million of its $40 million secured credit facility to date.

DEALS

Imax signs UK, Ukraine deals

In October, **Imax Corporation** signed agreements with two European exhibitors for three IMAX digital theaters in the United Kingdom and Ukraine. The first deal, with Britain's **Odeon Cinemas, Ltd.**, the largest theater chain in Europe, will see theaters installed in Odeon multiplexes in Greenwich and Wimbledon, on the outskirts of London, in December. An Imax press release characterized the transaction as a "sale." To date, most digital deals have been joint venture operations between the exhibitor and Imax.

The Ukraine deal is with Kiev-based **Kinokompaniya Triumf**, which signed a two-screen deal with Imax in August 2006 (*see The Biz, LF Examiner, September 2006*). The first theater under that deal, an MPX system, opened in Kiev in September, about a year later than originally expected. The current arrangement converts the second theater to a digital system, set to open in Odessa in 2010, and adds a third in Kharkov, with an option for a fourth in Kiev. The Kharkov theater is expected to open in 2011.

Andry Shpyg, general director of Kinokompaniya Triumf, reports of the new Kiev theater that "After just 20 days of operation we sold 17,000 IMAX tickets at a premium price."

Regal reports $31M Q3 profit

Regal Entertainment Group saw its share price drop following its announcement of a lower third-quarter profit than expected and comments by CEO **Michael Campbell** that the economic downturn could delay the industry's transition from 35mm projection to digital.

For the quarter ending Sept. 30, 2008,

THE BIZ

DEALS

Regal reported a profit of $31.6 million ($0.21 per share) on revenues of $757.6 million, down from $58 million ($0.36 per share) on revenues of $752.9 million in the third quarter of 2007. On average, analysts had expected earnings of $0.28 per share.

Regal shares dropped $2.53, or 18.9%, to close at $10.79 on Oct. 23, the day of the announcement. Although they briefly regained some of that loss in early November, as this issue went to press they had dropped below $10.00.

Campbell told analysts in a conference call that "we cannot predict when the credit markets will ease and as a result we do not have an update on the expected time line" for the digital conversion. As *LF Examiner* reported last month, five major studios and three large theater chains concluded a $1 billion deal in September to convert some 20,000 multiplex screens to digital projection (*see The Biz, LFX, October 2008*).

Although Campbell did not specifically say so, Regal's deal to install 34 IMAX digital systems in existing multiplex auditoriums is being financed directly by **Imax Corporation**, which has said it has sufficient credit to fund the digital rollout, combined with income from previously installed systems. Campbell confirmed that the IMAX digital screens are expected be in place by the end of 2010.

Chrysler gives Army museum $100K

The **Chrysler Foundation** has given the **National Infantry Foundation** a $100,000 donation for its capital campaign to construct the **National Infantry Museum** near Fort Benning, in Georgia. The 180,000-square-foot (16,700-square-meter) museum, set to open next spring, will contain six galleries that depict different eras in the infantry's history and a 300-seat IMAX SR 3D theater.

The museum is in a 200-acre park that features a 2,500-seat stadium that will be used for weekly graduations of infantry basic trainees.

PERSONNEL

MacGillivray wins Reef award

Greg MacGillivray, head of **MacGillivray Freeman Films**, is being honored this month by the **Reef Check Foundation**, the world's largest reef conservation organization, "for his dedication to and passion for the ocean and environmental concerns." He will be presented with the 2008 Spirit of the Reef Award at Reef Check's Reef Rescue 2008 gala on Nov. 15 at the Aquarium of the Pacific in Long Beach, CA.

Greg Hodgson, founder and executive director of Reef Check, says that MacGillivray's giant-screen film ***Coral Reef Adventure*** "did more to raise awareness about the beauty, value and plight of coral reefs around the world than any other single activity."

In 44 years of filmmaking, MacGillivray has made 35 giant-screen films, two of which were nominated for Academy Awards.

Neihouse receives alumni award

The **Brooks Institute** of Santa Barbara, CA, has presented its first Distinguished Alumni Award to giant-screen cinematographer **James Neihouse**. Neihouse, who was chosen from among 25 nominees for the award, has worked on more than 30 LF films, including ***The Eruption of Mount St. Helens*** (1980), which was nominated for an Oscar, ***Pulse: A Stomp Odyssey***, and ***NASCAR 3D***. He was director of photography for **Imax Corporation**'s five space films, two of which, ***Destiny in Space*** and ***Mission to Mir***, he co-directed, and has been in charge of astronaut training on large -format cinematography . He is currently working on the latest space film, ***Hubble 3D***.

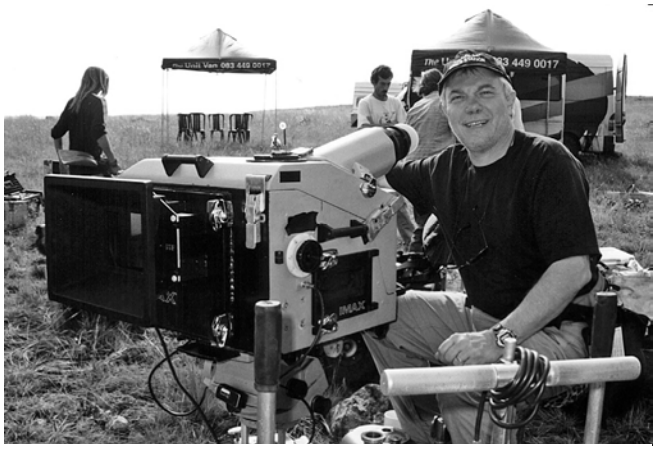
Founded in 1945, the Brooks Institute offers bachelor's degrees in photography, film and video production, visual journalism, and graphic design. Neihouse graduated from the 30-month program in 1976 with a bachelor's degree in still photography.

Palmer wins lifetime award

The **International Wildlife Film Festival and Media Center** has named **Chris Palmer** as the 2009 recipient of its Lifetime Achievement Award for Media. The award is given to "the individual whose life's work best represents the mission of the IWFF: 'to promote awareness, knowledge and understanding of wildlife, habitat, people and nature through excellent film, television and other media.'"

Palmer is president of the **MacGillivray Freeman Films Educational Foundation**, founder of the Center for Environmental Filmmaking at the **American University** in Washington, DC, and CEO of **VideoTakes, Inc.**, a film production company. In 1994 he founded **National Wildlife Productions**, the production arm of the **National Wildlife Federation**, where he produced six giant-screen films, including ***Dolphins*** (with MacGillivray Freeman), which was nominated for an Academy Award. He has produced more than 300 hours of television programming and won two Emmy awards.

The IWFF award will be presented at the festival's gala in Missoula, MT, on May 15, 2009.



James Neihouse

GSCA Conference Coverage

*(from **GSCA** on page 1)*

ping mall. When they opened the facility in 1993, the company only ran the IMAX, and leased out the other spaces. But they soon decided to take back control of the other attractions, to create an integrated destination.

Branson has a permanent population of only 6,000, but draws 7 million visitors a year to its various attractions, many of which are live theaters featuring country music performers. Brashers said that his priority is establishing relationships with others in the community. Although few hotels in Branson have concierges, his staff took pies to the front desk staffers and provided a free meal at their restaurant for 200 employees of a motel chain, just to acquaint them with the facility. Hotel maids are an invaluable resource, he said. To keep visitors in the facility as long as possible, he books a large number of different titles, and likes to program two similarly-themed GS films back-to-back, to offer guests a double feature.

Dennis Laws has opened three IMAX theaters in London, and is now the technical and general manager of the British Film Institute IMAX theater. When the theater first opened, films were scheduled as close together as possible. But Laws realized that this created stress in his visitors, so he increased the time between shows, improved the décor of the concessions area, reduced the number of items on sale and their prices. "Parents felt they had time to sit down and have a coffee before the film." These moves also more than doubled income per head.

The British Film Institute IMAX Theatre in London

He added a bar at a cost of £20,000 (US$32,600) that has generated more than four times that amount in corporate rental fees. The café on the ground floor, run by a contractor was "noisy [and had] uncomfortable chairs, wobbly tables, tasteless food, unfriendly, bored staff." He took over its operation, added a bar, new tables and lighting and a garden outside. It recouped its costs in a little over six weeks, and the garden has been nominated for an award.

L to r: Randy Brashers, Bob Goodrich, Jim Patterson, Dennis Laws, Mike Greenfield.

As for film programming, Laws says that "Finding the balance between the traditional IMAX 40-minute films and the full-length DMR features is the key." Once the studios realize that the giant-screen theater is not just another screen, and will run films longer, and to larger crowds, than a conventional house, they tend to be more flexible.

Bob Goodrich is president of Goodrich Quality Theaters, a regional chain with more than 250 screens in 31 theaters in four Midwest states, including three purpose-built IMAX MPX theaters with screens 44 feet tall and 70 feet wide (12 by 21 meters). They have been open for between five and 21 months, and are nearing his goal of getting 20% of their attendance from school groups. This is harder for a multiplex theater with no other attractions to offer on a field trip. He regularly sends mailings to schools and holds free screenings for educators. Reaching out to seniors and other community groups hasn't been easy, but he's optimistic that he can reach the 20% goal.

He notes that institutional theaters often complain that commercial films aren't appropriate in museums. He's pleased to hear his competitors complain that the educational films he shows aren't appropriate in a multiplex because they help differentiate Goodrich from other chains. Like Laws, he is hoping that Hollywood distributors will be flexible with the num-

Bangkok's Jim Patterson (left) got publicity by signing a contract underwater.

Krungsri IMAX Theatre

ber of show they require, since he likes to run a traditional 40-minute giant-screen film around 5 pm. This gives customers the option of seeing it together with a DMR movie.

Goodrich books about ten giant-screen films at a time and shares them among his three theaters. He can only spend about 2% of his income on marketing, and since the studios market their films themselves, he focuses on the traditional giant-screen titles. Each of his multiplexes has three plasma screens in the lobby, one of which is dedicated to the promoting the IMAX theater. Educational titles dominate that display.

Bangkok's Jim Patterson has helped launch 11 IMAX theaters throughout Asia over the last 15 years. He said he believes "you can make almost anything make money if you do enough," and provided numerous examples of successful marketing ideas he had implemented at the Krungsri IMAX Theatre.

He installed a programmable laser preshow. This allows him to easily change sponsor promotions and customize the show for different films. Because paid advertising is so expensive, he plasters banners and other signs on the outside of the building and puts displays throughout the lobby. He has established an "aggressive" loyalty card program that gives away a free admission to a traditional LF film the first time it is used. Later bonuses include free soda and popcorn. By getting the visitors' e-mail addresses, he can contact them to advise them of other promotions.

For film launches he recommends creating events that will attract free publicity from local media. Getting this attention often requires "bizarre, crazy ideas," but they can work. In one case he staged a fake wedding featuring the winner of the Miss Thailand beauty pageant, with himself as father of the bride. Celebrities usually attract media attention.

He urged, "Don't do things that don't photograph well." Ordinary PR pictures are boring, so he arranged to have a signing of an IMAX deal in a shark tank. "It got in all the newspapers."

Patterson suggested that giant-screen operators should share their successful marketing ideas with colleagues at conferences and through the GSCA, so that people could see what has worked elsewhere and try new ideas in their own theaters.

The Brand is Dead, Long Live the Brand!

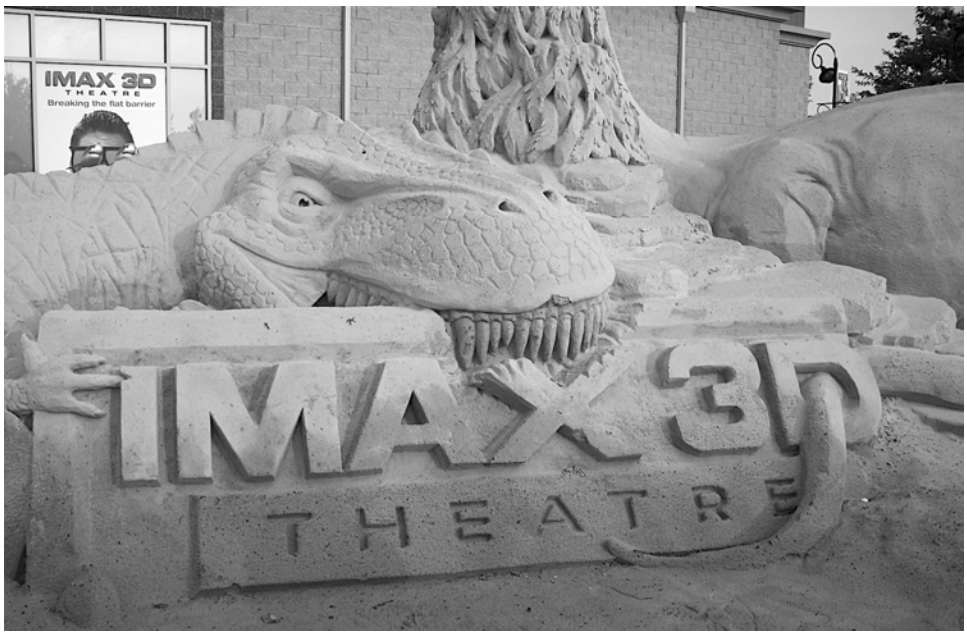
Moderator: **Toby Mensforth, Smithsonian Business Ventures**. Panelists: **Gina Trimarco, IMAX 3D Theatre Myrtle Beach; Jennifer Lee, Reuben Fleet Science Center; Mark Bretherton, LG IMAX Sydney**.

Mensforth, who is chair of GSCA as well as overseeing the Smithsonian's three IMAX theaters and its digital planetarium, said that the session was intended to "define what is unique about the giant-screen experience in an increasingly crowded market. It is meant to be thought provoking rather than contentious."

Trimarco manages **Destination Cinema**'s recently re-launched IMAX 3D theater in Myrtle Beach, SC. Located in Broadway at the Beach, a 350-acre tourist attraction she called "a mini-EPCOT Center," the theater does 70% of its business in the summer months. The company spent $550,000 to renovate and re-launch the building, with a goal of attracting 350,000 visitors in the first 12 months. A large tower with a programmable light show was added, making the theater visible throughout the complex.

A challenge in such a crowded marketplace is cutting through the advertising clutter. Tourists and locals in Myrtle

*(see **GSCA** on page 8)*



The Myrtle Beach IMAX commissioned a large sand sculpture for its relaunch.

Destination Cinema, Inc.

Reuben Fleet's Jennifer Lee

*(from **GSCA** on page 7)*

Beach are strongly driven by coupons and discounts, which account for half of all IMAX admissions. She has established third-party marketing relationships with more than 500 partners in the area who distribute theater coupons and make a commission on each one used. She also makes bulk ticket sales to hotels and time-share complexes. These two techniques alone account for as much as 25% of all ticket sales.

The theater also used public relations in the relaunch, attracting press attention with an immense sand sculpture of a dinosaur to promote the opening film, ***Dinosaurs: Giants of Patagonia***. An opening party for local VIPs also helped to establish the theater with members of the community. As a result, the theater did reach its 350,000 attendance goal by the one-year anniversary.

The Fleet Science Center in San Diego, CA, has the world's first Omnimax (IMAX Dome) theater, and from 1973 until 2007 it was the only IMAX theater in town. Jennifer Lee said that a year and a half ago a nearby Regal multiplex installed an MPX system. Although it is only showing DMR films, and doesn't seem to be "a direct threat," an AMC theater in the city is expected to get an IMAX digital system next year. As a result, Lee said, "we have positioned ourselves as 'San Diego's only IMAX Dome theater,'" and include that tagline on all promotional materials. They have even created a museum exhibit to explain IMAX technology and explain how it is different from conventional film projection.

Programming in the theater is strongly mission-based, with only educational films booked. Open-captioned shows for hearing impaired visitors are scheduled every day, and Spanish screenings are being considered.

The theater closed in September for three months to install a new seamless dome screen and replace the seats and sound system. Lee has set up a blog to explain the renovation and document its progress, and recommended blogs as a simple and inexpensive way to stay in touch with the public.

Lee cited the promotional practices of several other museum theaters. The **Houston Museum of Natural Science** and the **Detroit Science Center** both use Imax's "Think Big" tagline heavily in their marketing materials. The **Pacific Science Center** in Seattle, WA, uses "Seattle's Biggest Screen," to promote its two IMAX theaters, the original 1979 **Eames IMAX Theater** and the **Boeing IMAX 3D Theater**, which opened in 1998. A Seattle ad agency produced a "Magic Ticket" TV spot for PSC's theaters. The group sales staff at Fort Lauderdale's **Museum of Discovery and Science** instructs callers about the size of their screen by comparing it to a well-known five-story hotel in the area. The **California Science Center** in Los Angeles tells visitors on its tickets that "your IMAX ticket purchase helps fund exhibits and education programs."

Sydney's Bretherton said that although he has the largest theater screen in the world, he has unusual challenges in marketing the IMAX brand. Sydney has theater chains named Cinemaxx and Gmax, the latter of which advertises its theaters as "giant screens" even though they, and the Cinemaxx theaters, are all 35mm or conventional digital. His research shows that although his customers have a choice of *Indiana Jones* or *Deep Sea 3D*, they will choose the giant-screen film "if we make it a viable option. We've grossed more money with *Deep Sea 3D* than we've done with our last four DMR films. There's clearly an audience that wants to make that choice."

He admitted that LF films can "very rarely" compete with Hollywood in terms

The LG IMAX Theatre in Sydney, Australia.

LG IMAX Theatre Sydney

of stars, special effects, story, or drama. But the "totally immersive giant-screen experience" he offers can "beat out the competition in any film format, in any genre. We do big better than anybody else." He quoted research done by Imax Corporation in 2006 that showed that 90% of consumers who were aware of the IMAX brand "correctly identified IMAX as a big-screen movie company." His own research confirms this. "I love 'Think Big.' I think it's a clarion call to us in the industry and to consumers."

Bretherton says they sell the experience through the product, reminding consumers every time they talk about a film that it is a "giant-screen experience." They treat "big" as a feature, and incorporate a branding message into every new film's marketing campaign. Advertising uses the word "big," outdoor advertising on the building is big, and everything else they do uses the concept of "big."

In response to a question about the new IMAX digital theaters that are coming to Sydney, Bretherton said that "There's a lot of nervousness in the industry about the change that's coming. But there's one thing that, for me, is without a doubt. We don't need to be too defensive. We're sitting on the top of the mountain, and all the other technology is down there, wanting to come up. Let's not forget that. Everybody else aspires to where we are, and it's a position of strength."

Technical Session

The technical session featured presentations by eight industry experts on aspects of giant-screen production.

The first three presenters showed 15/70 footage and told audience members about the material they were seeing. **David Keighley** of **DKP/70mm Inc.**, the post-production subsidiary of **Imax Corporation**, showed a reel from ***The Dark Knight*** and described how the footage director **Chris Nolan** captured with 15/65 IMAX cameras was integrated in the IMAX edition with 35mm material that was enhanced with Imax's DMR process. Although the entire film was output at 4K resolution, some of the 15/65 footage was scanned at 5.6K and some at 8K, depending on the needs of the scene. A few of the 15/65 sequences included visual effects such as wire removal; other scenes were used without change. Keighley pointed out how in the transitions between the 35mm and 70mm shots, there was no difference in grain structure, color, or contrast, thanks to the advanced grain management and sharpening techniques used by **Lorne Orleans**' DMR crew in Toronto.

Kodak's **Beverly Pasterczyk** demonstrated the characteristics of the company's new Vision3 500T 5219 film stock, using test footage shot by some film students from the American Film Institute in Los Angeles. The new 5219 stock was compared to its Academy Award-winning predecessor, 5218, in shots with varying degrees of under- and over-exposure. Pasterczyk explained that 5219 has improved sensitivity and grain structure, and a dynamic range of 14 stops, two stops wider than the previous emulsion.

Andrew Oran of **Fotokem** spoke about the resolution of source materials and mastered images, and how they can affect the look of the final print. He explained that most giant-screen films are mastered at 4K resolution, which is much lower than the native resolution of 15/70 film. Using scenes from the 1994 film ***Zion Canyon: Treasure of the Gods***, shot by **Reed Smoot** and distributed by **Big Films, Inc.**, he showed examples of how to get the most out of a 4K master. A shot scanned at 4K then output at 4K had lost noticeable amounts of information. It was obviously less sharp and detailed. Oran then showed the same scene, still output at 4K, but scanned at 8K. It was significantly sharper. An 11K scan was sharper still but didn't show as much of an improvement as the jump from 4K to 8K scans.

Kodak's Bev Pasterczyk

He concluded that filming out at "4K is a compromise that, done correctly, yields great and giant-screen worthy results. To

Virtually all of the audio for Pulse: A Stomp Odyssey *was recorded on location.*

Yes/No Productions

Tim Sassoon

*(from **GSCA** on page 9)*

make giant-screen projection the complete equal to film, we should ideally scan, master, and project our films at 8K or higher. Until that becomes a practical option, we'll continue to do our best to get the most out of 4K."

Dalsa Corporation's **Rob Hummel** showed footage captured with the company's Evolution 4K digital camera. Although the camera's native aspect ratio is 2:1, he had the material blown up to fill the 1.33:1 15/70 frame. He admitted that this did not look as good as an uncropped filmout, adding, "If anybody tells you that digital is better than film, they're either ignorant or lying." The Dalsa camera's advantages include a very low noise floor and the ability to shoot for 110 minutes non-stop. He said that in tests for *The Dark Knight*, the camera looked better than regular 35mm or VistaVision (horizontal 8/35), and can even "clean the clock" of 5-perf 70mm. But he admitted that the camera still can't come close to 15/70 footage. "As long as Kodak is making film, I don't think you have anything to worry about; IMAX is going to rule the stage." (Dalsa has recently announced that it is planning to sell its digital cinema division to Germany's **Arri Cine Technik GmbH**.)

Greg MacGillvray showed a video that described how his team created the 3D bubble effects for the opening sequence of ***Grand Canyon Adventure: River at Risk***. For a complete description of the process, see his article with **Alan Markowitz** in the May 2008 issue of *LF Examiner*.

Brian Eimer of **Images in Sound** and **Mike Roberts** of **Yes/No Productions** discussed their work in recording location sound for ***Pulse: A Stomp Odyssey*** and ***Wild Ocean***. Roberts said that when he started planning *Pulse* in 2000, he was told by veterans of the industry that because the LF cameras are so noisy, it wasn't possible to record sound on location. That only spurred him to prove them wrong. Although it proved to be difficult, he said that with a theatrical array of shotgun mikes, it was possible to record live audio and eliminate camera noise in the mix. Virtually all of *Pulse* was filmed live on location.

Fotokem's **Daniel Rapo** held a crash course on managing digital data in post production. He likened learning the techniques to the labyrinthine subway trip conferees had taken to get from the conference hotel in Jersey City to the AMC IMAX theater in Manhattan. It seems daunting at first because it's unfamiliar, but when you arrive you find it wasn't as bad as you feared.

Rapo discussed some of the many acronyms that are used in digital post, the media options, and the question of whether "To DI or not to DI," i.e. digital intermediate. Short on time, he concluded that the most important thing is to carefully plan your project's digital needs and procedures.

The session closed with a discussion by **Rick Gordon** of **RPG Productions** and **Tim Sassoon** of **Sassoon Film Design** of converting 2D films to 3D. Gordon pointed out that converting a feature to 3D is very labor intensive, estimating that a 40-minute film requires 60,000 hours of work. He showed 3D footage that demonstrated the steps of the process: characters and objects in the frame are rotoscoped, putting an outline around each one that has to be pixel-perfect. To avoid the "cardboard cutout effect," the main figures have to be given some depth and musculature, using a program such as Maya. A grayscale matte is then applied to the entire scene, with closer objects appearing lighter and farther objects darker. A program then gives each the appropriate amount of offset between the two eyes to create the stereo effect.

Sassoon pointed out that 3D conversion is "a creative, not a mechanical process. It's not a button that you push." Because of that, it's possible to do things in conversion that are impossible with a 3D

Everyone who is anyone in the giant-screen industry was at the Distributors Party

camera, such as mixing normal, hypo- and hyper-stereo in a single shot. Convergence can be ramped in and out at cuts so that the audience does not experience the discomfort that a sudden change would otherwise create. For these reasons, the techniques should also be part of the regular part of 3D post production, not used only for conversion projects.

Distributors Party

On the final night, the twelve top giant-screen distributors hosted a party for all conferees at a bar a few blocks from the conference hotel. The highlight of the night was a performance by Southside Jonny and the GSCA Jukes, consisting of **Jonathan Barker (SK Films)** on vocals, **Christian Scheidegger (Swiss Museum of Transport)** on keyboards, **Andrew Oran** (Fotokem) on bass, **Glenn Pedersen** (Imax Corporation) on drums, and **Amber Hawtin** and **Sandra Williams** (SK Films) on backup vocals. They performed a version of Stevie Wonder's *I Wish*, with new lyrics by **Mike Lutz** of **MacGillivray Freeman Films**:

Looking back on when those
Boys from Canada began the run.
Then their biggest joy was
Taking film to the Eye-Maximum.
The art of multi-panels brought us Tiger Child*;*
North of Superior*, the aerials were wild.*

Setting up at expos:
Toronto, San Diego, and St. Paul.
Opening Smithsonian,
For 50 cents, To Fly! *lines out to the mall.*
Then the IMAX cameras created the best archive,
Hail to Columbia*, it kept* The Dream Alive

I wish those days could come back once more.
Why did those days ever have to go?
I wish those days could come back once more.
Why did those days ever have to go?
Cause we loved them so.

IMAX Domes they showed us
The splendor of our world through a fish eye.
A big new world of 3D
Into the Deep *and* 'Cross the Sea of Time*.*
The deadliest climb ever to Mount Everest*.*
The top-10 box office, the format in its prime.

A new millennium and
Fantasia *took us to the next (it's Hollywood).*
DMR it blew up
Films to the multiplex.
With digital technology, we may shrink or we may grow.
And we all walk around as if we really know.
I wish those days could come back once more.
Why did those days ever have to go?
I wish those days could come back once more.
Why did those days ever have to go?

A portion of the performance is on YouTube at www.youtube.com/watch?v=f_A0_9Xriyc.

The next GSCA meeting will be the Film Expo in Los Angeles, March 17–18, 2009.

The 2009 GSCA Conference and Trade Show will be held in Indianapolis, IN,

Amber Hawtin, Sandra Williams, Jonathan Barker, and Andrew Oran perform.

The following people contributed to the success of the conference:

GSCA staff
- Gretchen Jaspering, president
- Tammy Seldon, conference and meetings director
- Kelly Germain, Web editor
- Eileen Pheiffer, accountant

Conference, Professional Development, and Lifelong Learning committees
- (Complete lists of members are at www.giantscreencinema.com)

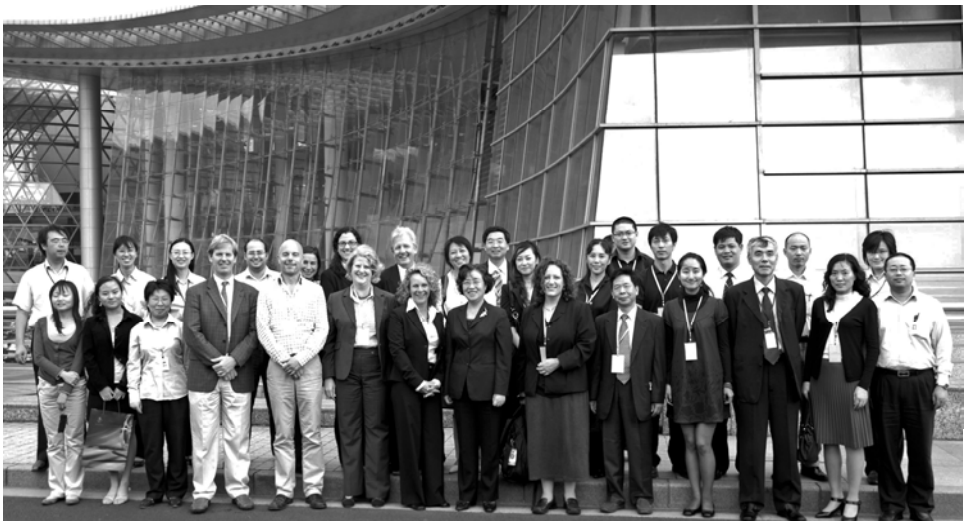
Liberty Science Center
- Emlyn Koster, executive director
- Joe Columbo, chief projectionist
- Alison Conti
- Julian Miller

AMC Loews Lincoln Square Theater
- Shane Householder, general manager
- Chuck Snow, projectionist
- Michael Satran, projectionist

Imax Corporation
- Norm Espana
- Patricia Keighley
- Richard Mohabir
- Glenn Pedersen
- Dave Threndyle
- Ed Whelan

Volunteers
- Jenn Bentz, Pacific Science Center
- Wayne Indyk, Indiana State Museum
- Mary Nucci, symposium coordinator
- Glenn Shaver, Ontario Science Center

East Meets West in GSCA China Trip



Workshop participants at the Shanghai Science and Technology Museum.

*(from **CHINA** on page 1)*

when **Kelly Germain** showed our new colleagues the comprehensive new film database on the GSCA Web site. (*See Shorts on page 32.*)

On day two, GSCA and the **Shanghai Science and Technology Museum** co-hosted a workshop for 25 participants from 13 giant-screen theater operators in China. **Pan Zheng** and **Jin Xingbao**, director and deputy director respectively of the Shanghai Science and Technology Museum, were our hosts for the day, which started with the screening of clips from eight films in production. (*See list in box below.*)

Mark Bretherton of the **LG IMAX Theatre Sydney** led a 60-minute presentation on marketing best practices, followed by a spirited question and answer period. Our interpreter later told us that it is rare for a Chinese audience to ask the number and specific kinds of questions Mark's presentation elicited. Helping to translate specific industry terms were Imax's **Huang Ke** and **William McQiu** of **ST Giant Films Ltd**.

Julie LaRoche, from the **Montreal Science Center**, carried the afternoon with another 60-minute translated presentation on best practices from her theater. It, too, was met with a flurry of interesting and thoughtful questions about budgeting, planning, and implementation.

To finish the day, we opened the floor for questions, which ran the gamut from marketing campaign budgeting to digital projection quality. I closed the workshop with many thanks to our participants, interpreter, and hosts, and with a few words on the value of GSCA membership and an invitation to join.

On Day Three, the group split up. **Brenda Tremblay**, **Don Kempf**, and I traveled south two hours by plane and one hour by car to Dongguan to meet with **Zhiming Li**, Director of the **Dongguan Science and Technology Museum**. The rest of the group toured Shanghai to learn more about its dynamic economic development and see visit some of its most exciting sights, including the World Finance Center — China's tallest skyscraper — which opened in July.

Meanwhile, in Dongguan, the science center was hosting the Outstanding Works Exhibition Cup and International Industrial Design Awards, which occupied most of the museum. We saw firsthand how the science center produces a show, and were impressed by the show's magnitude and the quality of the exhibits.

Mr. Li hosted a successful giant-screen festival in December 2007 and is eager to host a larger film expo to further establish giant-screen films as tools for schools to enhance learning. He is also very interested in helping Chinese theaters network with each other, with theaters outside of China, and with international distributors. Mr. Li has submitted a generous proposal for a 2010 film expo, which would coincide with the center's fifth anniversary.

On Day Four we flew to Beijing, heading right from the plane to the **China National Film Museum** for a tour of this magnificent shrine to Chinese filmmaking. Our host, **Xie Ye**, whom we met at the SSTM workshop, then served the group a 20-course dinner. I'm not kidding, the food just kept on coming and we just kept on eating.

Day Five was spent touring the Great Wall of China, Tiananmen Square, and the Forbidden City. A long, long day.

Unfortunately, four of us spent the morning of Day Six at a medical clinic and the rest of the day and evening in our rooms, suffering from food poisoning. Never assume the water is bottled.

I missed the U.S. Chamber of Commerce briefing and a very hard-to-get meeting with representatives of the State Administration of Radio, Film, and Television. Don Kempf took my place for these two meetings and provided the following summary:

The IMAX theater at the China National Film Museum, Beijing.

Photo by Kelly Germain.

Shanghai Science and Technology Museum

"Commercial officer Frank Joseph and commercial specialist Maggie Qui of the U.S. Embassy visited us at our Beijing hotel for an early breakfast. Joseph, who has been in China for several years, provided an interesting discussion on the growth of American business activity in China, as well as some etiquette pointers for our meeting with the government officials later that day. He also indicated that he would be more than willing to assist U.S. giant-screen companies in their efforts related to China, providing needed information, advice, and/or contacts when possible.

"That afternoon we headed to the State Administration of Radio, Film and Television. There, we met with Mr. **Peikang La**, deputy director general of the Film Bureau. After we explained our purpose in coming to China, Mr. La provided us with a brief introduction of the policies of the Chinese film industry. He spoke of the rapid growth in domestic Chinese feature film production, as well as the growth in the number of foreign co-productions — what he called their "Open Door" policy towards foreign producers. He also spoke of a similar Open Door approach toward foreign investments in Chinese cinema ventures, which have recently experienced growth.

"Mr. La then spoke about China's foreign film importation policies, under which the China Film Group acts as the sole importer of films, typically allowing about 50 foreign feature films per year into the Chinese market. However, giant-screen and other special-format films are not restricted to the same degree, since they are new to the Chinese film market and only a few are released each year. This was obviously encouraging news. Mr. La encouraged us to meet with the China Film Group on our next visit to China, and said his group would help set that up. All in all, it was a very productive and positive session."

Those meetings concluded our trip to China, and as Mark Bretherton confided to me, "This trip was more exhausting than a GSCA conference."

It was a personally and professionally rewarding trip for me. We were welcomed warmly by the giant-screen community in China, broadened our industry's reach, and made friends with some remarkable people. I believe that there will be more opportunities to bring groups to China in the future to teach what we know about the industry and to be refreshed by their enthusiasm for the medium.

Participating in the trip were:
Charles Auger, Quebec IMAX Theatre
Mark Bretherton, LG IMAX Theatre Sydney
Kelly Germain, GSCA.
Gretchen Jaspering, GSCA
Don Kempf, Giant Screen Films
Julie LaRoche, Montreal Science Center
Jackie Mollet, Saint Louis Science Center
Brenda Tremblay, Science North

The following people were not on the entire trip, but joined some meetings in China:
Ed Capelle, K2 Communications
Julia Chen, National Geographic
Huang Ke, Imax Corporation
Carl Yuan, Imax Corporation
Carrie Zhang, Imax Corporation

Representatives from these theater operators participated in the workshop in Shanghai:
China Maritime Museum
China National Film Museum
China Research Institute of Film Science and Technology
Dongguan Science and Technology Museum
Guangdong Science Center
Jiangxi Science and Technology Museum
Nanjing Science and Technology Museum
Shanghai Peace Cinema
Shanghai Science and Technology Museum
Shanxi Nature Museum
Suzhou Science and Cultural Arts Centre
Tongji University
Wanda Cinema Line Corporation

Films in Production
Arabia 3D, MacGillivray Freeman Films
Legends of the Sky, Stephen Low Company, K2 Communications
Madagascar: Escape 2 Africa: The IMAX Experience, DreamWorks Animation, Paramount Pictures
Molecules to the Max, Nanotoon Productions
Red Crabs 3D: Australia's Christmas Island, Mark Simpfendorfer Productions
Return to Everest MacGillivray Freeman Films
To the Arctic, MacGillivray Freeman Films
Under the Sea, Warner Bros., Imax Corporation

Trade show exhibitors
Giant Screen Films
Imax Corporation
K2 Communications
MacGillivray Freeman Films
Mark Simpfendorfer Productions
National Geographic
Science North

Mark Bretherton, LG IMAX Theatre Sydney, writes:

The trip was extremely worthwhile, from both a professional and personal perspective. It was clear from the hospitality and welcome we received that the Chinese theater operators greatly appreciated the effort we had made to come and visit them. There was a rich and continuous flow of information in both directions. I certainly left the wiser for it and had the distinct impression the feelings were mutual.

In many ways, Chinese theaters are little different from any other theater. They were eager to undertake better marketing. They were eager to discover news of new film product. They were eager to share ideas on programming.

They face some interesting challenges. With only 3,000 cinema screens in the whole of China, the exhibition industry has room for considerable growth, although it's worth noting that general ticket prices are quite high, and beyond the reach of someone earning an average income. This, and the fact the giant screen experience is relatively new to China, puts it in an interesting position in terms of branding and positioning.

Their facilities, museums, and theaters are nothing if not impressive: large, modern buildings filled with state-of-the-art equipment and supported with dedicated staff who are keen to succeed. China itself lives up to the expectations I had of seeing a country with an economic growth rate above 10%. The scale of development is literally breathtaking and the theaters and new museums are one reflection of that.

I think we did a good job of explaining the benefits of the GSCA and left them with a much clearer idea of the benefits of membership. I think it's important to see the trip as a beginning rather than an end in itself, the start of a continuing dialogue, so it only seems appropriate to summarise it with a Chinese proverb: "A journey of a thousand miles starts with a single step."

What is "Immersive"?

*(from **IMMERSIVE** on page 1)*

The basic principle in creating a visually immersive experience is to fill the audience's field of view. As everyone knows, the closer something is to you, the larger it appears to be, that is, the more of your field of view it fills. A larger object farther away can appear to be the same size as a smaller one that is closer.

So with an image projected on a screen, a smaller screen can be made to seem bigger simply by getting closer to it. As long as the image quality is high enough that the viewer doesn't begin to see film grain, digital pixels, or other distracting artifacts, the experience is nearly, if not precisely, the same as seeing a larger screen from farther away. As we will see, almost all efforts to create immersive motion picture experiences have involved increasing the amount of information presented, with larger film frames, higher frame rates, or both.

Early immersive cinema

In the cinema world, the first significant attempt to create an immersive environment was **Cinerama**, introduced in 1952. It used three strips of 6-perf, 35mm film, running at 26 frames per second, and projected onto a deeply curved screen. The special Cinerama camera had a field of view of 146°, nearly matching that of human vision, and an aspect ratio of 2.6:1. With three film frames, each 50% larger than a conventional 35mm frame, running about 8% faster than usual, Cinerama presented nearly five times as much information per second as the standard Academy-ratio 35mm movies of the day.

Subsequent formats such as Todd-AO and VistaVision offered aspect ratios approaching that of Cinerama on a single strip of 70mm or 35mm film, respectively. Both of these also had a frame that was significantly larger than 35mm, and ran faster than the standard 24 fps.

These, and the many other competing wide-screen formats of the 1950s and '60s, were all intended to show feature films in existing movie theaters. They required the installation of wider and larger screens, but rarely entailed other changes to the basic geometry of the auditoriums, which, before the days of the multiplex, were usually quite deep relative to the height of the screen. Viewers who sat relatively close to the screen would have a very immersive experience, with the image filling a large part of their field of view. Those toward the back would naturally see a smaller, less involving image. In some Cinerama theaters, the ends of curved screen extended nearly to the first row of seats. People in those seats saw a picture that filled nearly 180° of their field of view.

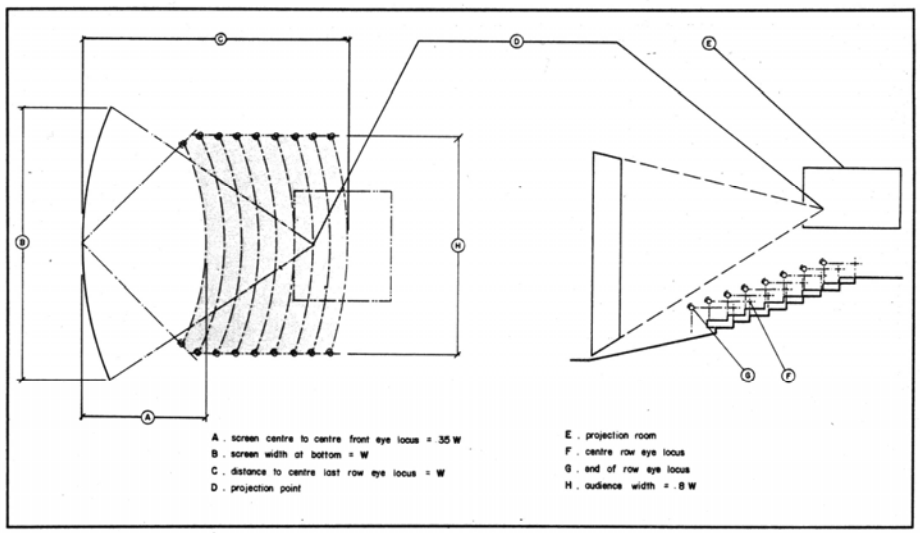
Cinerama used a deeply curved screen and three 6-perf, 35mm projectors.

Apart from films made for world's fairs, theme parks, and other special venues, most of which were one-of-a-kind systems, the first widespread format to incorporate special theater geometry was the 15/70 system introduced in 1970 by **Multiscreen Corporation**, later known as Imax Corporation. Engineer and co-founder **William Shaw** described the essential elements of IMAX theater design in a 1983 article in the *SMPTE Journal*, co-authored with **J. Creighton Douglas**.

> "The high-resolution picture is used in conjunction with a large screen and carefully organized audience seating to ensure that **minimum and maximum viewing angles lie between 60° to 120° horizontally and 40° to 80° vertically for the farthest and nearest spectators respectively.** The intent is to create an illusion of 'being there,' rather than present a 'normal' motion picture through a well-defined window. Most important, in our view, is to strive for audience viewing angles that approach those encountered in reality; that is, horizontal and vertical angles which extend well into the area of peripheral vision and which require eye/head movement to take in the entire picture. The feeling of a large window on reality is found to be enhanced if the screen appears to fill the entire front of the theater, wall-to-wall and floor-to-ceiling." [*Emphasis added.*]

Later in the article the relationship between the seating area and screen size is quantified: "Because of the amount of information on the large format, we aim for a minimum eye-to-screen distance of 0.35 times...screen width and a maximum distance to the last row equal...to the screen width."

Accompanying the article is a plan drawing of a theater in which distance from the screen to the last row of seats


A . screen centre to centre front eye locus = 35 W
B . screen width at bottom = W
C . distance to centre last row eye locus = W
D . projection point
E . projection room
F . centre row eye locus
G . end of row eye locus
H . audience width = .8 W
Figure 3. IMAX® theatre geometry.

IMAX theater plan from Shaw and Douglas' 1983 article in the SMPTE Journal.

equals the width of the screen. The closest row is about 35% of screen width. These ratios, 0.35W and 1.0W (where W=the width of the screen), provide horizontal viewing angles of 110° and 53° respectively, close to Shaw and Douglas' goals of 120° and 60°. To obtain an angle of at least 60° for all viewers, the last row must be no more than 0.86W from the screen.

The vast majority of IMAX and other giant-screen theaters built between 1971 and 2004, when the MPX system was introduced, embody these principles. They are essentially square, with the back wall about as far from the screen as the screen is wide. In fact, the depth of many "classic" IMAX theaters is 0.9W or less, according to design consultant **Mark Peterson** of **White Oak Associates**, so as to attain that crucial 60% minimum angle.

IMAX in multiplexes

The first IMAX theaters in multiplexes followed these guidelines. They were purpose-built and used the same IMAX GT projectors installed in institutional and standalone theaters. Today some 37 multiplexes in 15 countries have full-blown GT projectors, and screens sizes ranging from 52x71 feet (16x22 meters) to 77x94.5 feet (23.5 to 29 meters). However, after the first rush of installations in the late 1990s and the subsequent implosion of the North American cinema industry in 2000, it became clear that exhibitors were unwilling to spend the $5 million or more such theaters cost. Imax responded with the SR system.

The SR projectors are smaller and intended for smaller theaters with smaller screens, although they maintain the standard 15/70 aspect ratio of 1.43:1. Virtually all SR theaters were also purpose-built, but the projection hardware and construction costs were substantially lower. Thirty-three are in operation in multiplexes today, with screen sizes from 46x57 feet (14x17.5 meters) to 52x73 feet (16x22 meters).

However, even this proved economically unfeasible for most theater chains, so Imax invented its third projector system, the MPX. Designed specifically to be retrofitted into existing multiplex auditoriums (hence the name), it fit into the footprint of conventional 35mm projectors, making it much simpler to install than the car-sized GT machines. The MPX was the first IMAX system to abandon the 1.43 aspect ratio in favor of the 1.85 ratio used by most Hollywood films. Traditional full-frame 15/70 movies shown on the MPX are cropped top and bottom by about 20%.

Although the hardware costs of the MPX were only slightly lower than those of a 2D SR system, the biggest savings came from not needing to construct and furnish a large new auditorium from scratch. The MPX was very successful for Imax: there are 60 systems in place today, with screens ranging from 24x47 feet (7x14 meters) to 46x74 feet (14x23 meters). The largest of these are purpose-built theaters, such as the three opened by **Goodrich Quality Theaters**, but the vast majority are retrofits into houses built for 35mm projection.

Introduced in 2004, the MPX system served as a placeholder for the digital system that was finally announced in 2006, and many MPX contracts provide for an upgrade to the digital system.

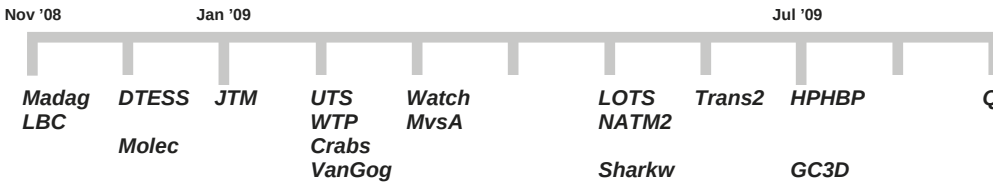
Imax had begun research into a digital projection system in the late 1990s and acquired one of the leading companies in the field, **Digital Projection International**, to develop a digital replacement for 15/70 film projection. But the technology of a decade ago proved unworkable, and in 2000, when Imax shares dropped 90% in three months because of the multiplex meltdown, R&D funds dried up. Imax sold off DPI and waited for technology to catch up.

Like the MPX, the Imax digital system that began rolling out this summer has a wide aspect ratio: 1.9, the ratio of the **Texas Instruments** DLP chip used in the **Christie** projectors that are at its heart. It too is intended to be retrofitted into existing 35mm houses with screens up to 70 feet (21 meters) wide and 37 feet (11 meters) tall.

The company has signed contracts for more than 200 of these systems, the vast majority of which are joint-venture deals with the exhibitor, under which the chain pays only about $100,000 for the conversion costs, and Imax bears the $500,000 cost of the projection and sound system. The parties proportionally split the income from the theater, where with its previous deals Imax collected a lease fee of only about 7% of the box office. These deals are attractive to the exhibitor because they reduce the up-front costs and the risk of poorly performing films, and put the burden of maintaining and upgrading the hardware on Imax. For taking that financial burden and risk, Imax receives larger continuing revenues than it had with its leased systems.

Converting a screen to IMAX digital

*(see **IMMERSIVE** on page 18)*



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Day the Earth Stood Still: The IMAX Experience
Twentieth Century Fox; distributor: Twentieth Century Fox; director: Scott Derrickson; producers: Paul Harris Boardman, Gregory Goodman, Erwin Stoff; script: David Scarpa; score: Tyler Bates. Cast: Keanu Reeves, Jennifer Connolly, Kathy Bates, John Cleese. Release: Dec. 12.
– Film will be converted to 15/70 with the IMAX DMR process.

Molecules to the Max: A Molecularium Adventure (wt)
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: Late 2008, early 2009.
– Animation is complete.
– Post production has begun.

Journey to Mecca: In the Footsteps of Ibn Battuta
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: January 2009.
– Principal photography is complete.
– October: Record narration with Sir Ben Kingsley.
– November: Completion of post-production.
– World premiere will be held in December.

Under the Sea 3D
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. ***Release: Feb 13, 2009.***
– July-August: Filmed on the Great Barrier Reef.
– October: Filming in Indonesia and completion of principal photography.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. Release: February 2009.
– **August: filmed LF backplates of the Constitution of the United States at the National Archives in Washington, DC.**
– **Principal photography is complete.**
– Editing continues.

Red Crabs 3D: Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: February 2009.
– 4K conform is nearly complete.
– Special effects and animation nearly complete.
– Starting on the sound editing and music.
– December: Digital 3D ready.
– January: Film out.

Van Gogh: Brush with Genius **(wt)**
Camera Lucida, Les Productions De La Géode; distributor: MacGillivray Freeman Films; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DP: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; score: Armand Amar; executive producer: François Bertrand. Release: February 2009.
– The film is complete.

Watchmen: The IMAX Experience
Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience
DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2009.
– **Early 2009: Filming first flight of the Boeing 787 Dreamliner.**
– Editing has begun.

Night at the Museum 2: Battle of the Smithsonian
Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Sharkwater 3D (wt)
Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rob Stewart, Rick Gordon; DPs: Rob Stewart, David Hanna; script: tba; score: Jeff Rona; executive producers: Sandra Campbell, Alexandra Stewart, Brian Stewart. 3D. Release: Spring/summer 2009.
– A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

Transformers: Revenge of the Fallen
DreamWorks Pictures; distributor: Dreamworks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Grand Canyon 3D
Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: mid-2009.
– The 1984 film is being digitally converted to 3D.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 16, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Quantum Quest
Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Rayna Napali. 3D. Cast: Neil Armstrong, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept. 2009.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong;

producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: October 2009.
– Animation has begun for a short version that will be released in late 2008, early 2009.

Ultimate Wave Tahiti (wt)
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser. Cast: Kelly Slater. 3D. Release: October 2009
– August-September: Filmed in Tahiti.
– April 2009: Additional filming.

Avatar: An IMAX 3D Experience*
Two centuries in the future, an ex-marine is offered the chance to travel to a distant planet inhabited by a primitive alien race, to help exploit the planet's resources.
Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18, 2009.
– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December 2009.
– Nine months of CGI and animation work have begun.

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anamalibekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.

Rocky Mountain Express (wt)
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.
– July: Filmed period steam engine in British Columbia and the Canadian Rockies.
– October: Sound recording.
– Winter: Additional filming.

Around the World in 50 Years
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: Late 2009, early 2010.
– Production/animation started in Brussels in 2007.
– The film is scheduled to be completed in late summer 2009.

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.
– Principal photography is complete.

Sea Turtles 3D* (wt)
From hatching through maturity, follow the life cycle of these endangered marine reptiles and experience the aquatic world through their eyes in stunning 3D.
3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: Francois Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010
– July 2008: Preliminary photography began off the coast of Florida.
– Filming will continue through 2009.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.
– Testing 8K mastering.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

Return to Everest 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.
– Two-thirds of photography is complete.

Photo by Joseph Mandacina.

Filming We the People *in Philadelphia with the Iwerks 8/70 camera. L to r: Production assistant Maxwell Ernst, cinematographer Joseph P. Mandacina, script supervisor Jeff Dawson.*

*(from **IMMERSIVE** on page 15)*

The process of converting a 35mm auditorium to MPX or IMAX digital projection usually entails removing the existing screen and the first few rows of seats, and installing a larger silver screen (for 3D) a few yards closer to the rear of the theater. The new screen is made to fill as much of the width and height of the room as possible, and typically has no masking on either dimension. A new Imax sound system, with new speakers and five-channel, uncompressed digital playback, is installed at the same time. The other fixtures of the theater, seats, seating deck, wall treatments, lighting, etc., are usually not changed, although some operators take advantage of the down time to upgrade the chairs.

U.S. patent #7,106,411, "Conversion of a cinema theater to a super cinema theater," issued to Imax Corporation on Sept. 12, 2006, claims (without providing any absolute or relative dimensions for the theater or screen) that for a viewer in the front row (position Z on the drawings) this process increases the apparent size of the screen by 115%, and that for a viewer at roughly two-thirds of the way to the back wall (position X) the apparent size is increased by 100%. The patent states that the change increases the minimum horizontal field of view (from the last row) from 45° to 55°.

The illustrations in the patent document show a theater that starts as 1.3W (1.3 times as deep as the width of the screen), and ends up as 1.0W after the conversion. This would appear to achieve the standard for immersiveness that Shaw established in the 1983 article. However, according to **Clyde McKinney** of **McKinney Technical Services**, most multiplex theaters these days start out with a depth of 1.5W or more. A proportional change to a 1.5W theater would yield one that is a little over 1.2W deep.

LF Examiner has visited the first seven IMAX digital theaters to open (conveniently, they were the ones closest to our offices in Columbia, MD), and used a laser rangefinder to take accurate measurements of their screens and other dimensions. (Naturally, we did so only between shows, so as not to distract other customers.) In the new IMAX configuration, the depths range from 1.24W to 1.48W, providing minimum horizontal viewing angles between 37° and 45°. None that we have visited, including the **AMC Empire 25** in New York City, the site of the first open industry demonstration in September (*see LFX, October 2008*), approaches the 1.0W ratio shown in the patent drawing, much less the 0.9W ideal of Shaw's classic IMAX theaters.

The maximum horizontal viewing angle from the front row of these theaters ranges from 103° to 122°, but most are under 110°. So the seats in the front half of these houses fall within the range of horizontal angles Shaw and Douglas specified. But in theaters of conventional design, movie goers rarely choose seats that far forward, most preferring to sit in the back half. The design of a classic 0.9W IMAX theater enforced a closer seating position relative to screen size, and thus guaranteed a more immersive experience for all viewers.

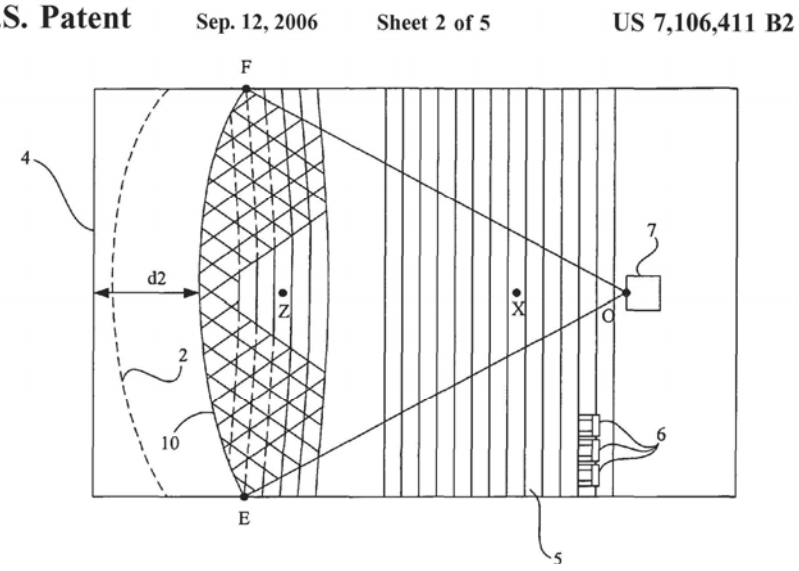
So far we have been dealing only with the horizontal field of view. With the change to Hollywood's wide aspect ratios, IMAX digital and MPX theaters have dramatically reduced the viewer's vertical field of view. For any given width, a screen with a 1.9 ratio is 25% smaller than a 1.43 screen.

In a classic IMAX theater with a 1.43 aspect ratio screen, the vertical field of view from a last-row seat at 0.9W is 42.5°. (Shaw's goal was between 40° and 80°.) In a digital theater with a screen aspect ratio of 1.9, and its last row at 1.2W, the minimum vertical angle is 25°. And this is the best case: as we see from the examples above, most digital theaters seem to have shorter screens and deeper houses, yielding minimum vertical angles as small as 20°.

Even if a digital theater were given a depth of 1.0W, which would call for sacrificing at least 100 seats, it would still have a minimum vertical viewing angle of only 30%, because of the screen's shorter aspect ratio.

In short, the IMAX digital theater design increases the horizontal field of view of the average seating position slightly when compared to the previous configuration, but leaves many seats — including those where most people choose to sit — well outside Shaw's ideal parameters for horizontal field of view. And the wide aspect ratio of the system (and Hollywood films) reduces the total proportion of viewer's field of view taken up by the image by 25%, compared to a 1.43-ratio 15/70 image.

A key element of Imax's theater conversion patent is that, in addition to the changes in screen position and size, the projection system should be replaced with one that has greater "image fidelity." This prevents viewers, who are now closer to the screen, from seeing projection artifacts, such as "lack of image resolution,... film grain..., or in the case of digital pro-



2: Original screen position. 4: Rear wall. 7: Projector. 10: New screen position. Hatched: removed seats.

How Immersive is IMAX?

An editorial by James Hyder

So, in light of all that we've discussed in the accompanying article, is IMAX in fact "the *most* immersive experience in the world"?

In short, no.

Some IMAX theaters, notably IMAX Dome theaters, are as immersive as any theatrical experience in the world, but there are other film, digital, and planetarium systems in domes that match the immersiveness of IMAX Dome. Some may not have the resolution of a 15/70 film frame, but that is not the only, or even the most important, quality for immersiveness. For instance, the star field presented on a large dome by a top quality electromechanical planetarium projector is arguably more immersive — in the sense of creating the illusion of reality — than any film or digital projector to date. Such systems are, of course, limited to that one form of illusion, but that doesn't make them any less immersive.

On flat screens, classic giant-screen IMAX theaters are more immersive than virtually any other film-based systems. IMAX screens are the largest in the world, and the geometry of the theaters was carefully designed to provide optimal viewing angles to maintain the illusion of "being there." The largest conventional cinemas, including a handful of former Cinerama theaters still in existence, have screens that match or exceed the screen size of smaller classic IMAX theaters. But regular movie theaters have generally not been designed for immersiveness as much as for maximizing seat counts.

And this is the flaw of attempting to put IMAX into a regular movie theater.

Imax co-CEO **Richard Gelfond** told the **Giant Screen Cinema Association** in September that many factors besides screen size go into making the IMAX Experience: "It's the sound, it's the raking of the seats, it's the color, it's the content, it's **David Keighley**'s post-production on the material, it's the way the images are captured, it's the way they're projected, it's the sound system, it's the sum of all parts." He is absolutely right about this, and when Imax controlled all aspects of the presentation, including theater design, screen size was not as important a factor. The IMAX Experience was just about as effective on a 45x60-foot (14x18-meter) SR screen as it was on the giant 97x117-foot (30x36-meter) screen in Sydney, Australia, the largest in the world.

With the IMAX digital system, the "special sauce" has been diluted to plain ketchup.

But change too many factors and you inevitably weaken the experience. With MPX and digital, Imax has given up its tall aspect ratio and, in retrofitted multiplexes, the seating configuration that put all seats closer to the screen, with a steeper rake than in most conventional theaters. Add in a digital image that is noticeably lower in resolution than even good 35mm, and what is left does not compare favorably with the original.

Gelfond said that Imax's president of film, **Greg Foster**, had labelled IMAX's mix of factors its "special sauce." With the IMAX digital system, the special sauce has been diluted to plain ketchup.

On one episode of their cable TV program *Bullshit!*, bad-boy magicians Penn and Teller poked fun at the pretensions of fancy bottled waters by offering patrons of an upscale restaurant a "water list" with florid descriptions of the special flavors and qualities of each. When they let the unsuspecting customers taste and compare the various beverages, all in fancy bottles, most agreed that the different samples had dramatically different tastes, scents, and feels. Of course, all the bottles had been filled with tap water in the kitchen.

Every one of the IMAX digital complexes *LFX* visited has an auditorium that is a virtual twin of the IMAX house, pre-conversion. In those theaters, the screen may be a few feet smaller (although some were actually wider) and the house may be 20 or 30 feet deeper, because the screen has not been moved. Although the changes to the IMAX house have increased the average field of view throughout the seating area, it is a relatively subtle change that most customers would be unlikely to notice.

Viewers who go to a theater to see an IMAX presentation, who pay an extra $3.00 or more for an IMAX ticket, who walk into an auditorium with a big IMAX sign outside, and who then enjoy the movie they saw, may feel that they have had The IMAX Experience. Especially if they have never been to a real, giant-screen

*(see **EDITORIAL** on page 20)*

jectors, image pixels."

According to Imax's **Brian Bonnick**, the resolution of the IMAX digital projector is "somewhere above 2K, somewhere less than double that of 2K." Doubling 2K yields approximately 2.9K, because resolution increases as the square of the horizontal dimension: 4K has four times as much information as 2K. It is widely acknowledged that a 35mm film frame has at least as much information as a 4K digital image. Thus, an IMAX digital conversion would appear to reduce, not increase, the amount of on-screen information.

As we said in our report on the IMAX digital system last month, with two projectors, the IMAX digital image is brighter and has better contrast than conventional digital systems and average 35mm projection in a multiplex (although it is not significantly brighter than the best 35mm projection). But the IMAX system also suffers from a "screen-door effect," a noticeable dark grid separating the pixels, that is more obvious the closer one is to the screen. Thus it might be argued that IMAX digital conversions don't meet the criteria of the Imax patent.

*(from **EDITORIAL** on page 19)*

IMAX theater, or at least not recently.

But if you were to walk them across the hall, to a house with a screen nearly as large, showing the same film in 35mm (with perhaps a slightly dimmer picture) and ask, "Was it worth an extra $3.00?" I suspect that many, perhaps even most, would say no. However, this is the kind of question that opinion research companies rarely ask.

Let's imagine that, in addition to all its other products, BMW also made the fastest car in the world, a high-powered, rare, and expensive machine whose performance was unmatched by any other vehicle. Could they advertise BMWs as "the fastest cars in the world"? Technically, yes. Would it make sense to try to market 3-series cars, the least powerful in their line, that way? Of course not. It would be a lie.

As I said last month, as long as Imax claims, explicitly or implicitly, that the IMAX digital system in a multiplex is the same experience as the 15/70 system in a purpose-built theater, it is attempting to deceive the ticket-buying public. If, as many of the institutional operators are urging, the company were to indicate with some form of brand differentiation that the multiplex experience has certain qualities of classic IMAX, but is different, it would preserve the value of the brand while continuing to expand its market.

Imax executives will meet this month with some members of the GSCA board to discuss this and other issues. Although Gelfond's first reaction in September was that the question of brand differentiation was "off the table," perhaps the strong and nearly unanimously negative reactions of the institutional community, as expressed in last month's issue of *LFX*, has led to some reconsideration.

And even if Imax does not change its position on branding, two task force committees of the GSCA are working to define the technical characteristics of the giant-screen experience and to help theaters market themselves as giant-screen theaters, without respect to any corporate brand. If this means that some IMAX theaters stop using that brand name because they feel it has been degraded, Imax Corporation will have only itself to blame.

New and Future Theaters

City, State	Theater	Country	Mfr	Fmt	2D/3D	Open
Alexandria, VA	AMC Hoffman Center 22	USA	IMAX	D	3D	7/18/08
Anaheim, CA	CinemaFusion at Anaheim Gardenwalk	USA	IMAX	1570	3D	7/18/08
Columbia, MD	AMC Columbia Mall 14	USA	IMAX	D	3D	7/18/08
Woodbridge, VA	AMC Potomac Mills 18	USA	IMAX	D	3D	7/18/08
Reading, PA	RC IMAX Theatre	USA	IMAX	1570	3D	8/8/08
Cherry Hill, NJ	AMC Loews Cherry Hill 24	USA	IMAX	D	3D	8/15/08
Hamilton, NJ	AMC Hamilton 24	USA	IMAX	D	3D	8/15/08
Bensalem, PA	AMC Neshaminy 24	USA	IMAX	D	3D	8/15/08
Bogota	Plaza de las Americas	Columbia	IMAX	1570	3D	8/31/08
Baltimore, MD	AMC Loews White Marsh 16	USA	IMAX	D	3D	9/5/08
Kiev	IMAX-UTEL	Ukraine	IMAX	1570	3D	9/20/08
New York, NY	AMC Empire 25	USA	IMAX	D	3D	9/26/08
Altamonte, FL	AMC Altamonte Mall 18	USA	IMAX	D	3D	9/26/08
Kansas City, MO	AMC BarryWoods 24	USA	IMAX	D	3D	9/26/08
Aventura, FL	AMC Aventura 24	USA	IMAX	D	3D	9/26/08
Orange Park, FL	AMC Orange Park 24	USA	IMAX	D	3D	9/26/08
Jacksonville, FL	AMC Regency Square 24	USA	IMAX	D	3D	9/26/08
Los Angeles, CA	AMC Century City 15	USA	IMAX	D	3D	9/26/08
Burbank, CA	AMC Burbank 16	USA	IMAX	D	3D	9/26/08
Tampa, FL	AMC Veterans Expressway 24	USA	IMAX	D	3D	9/26/08
San Jose, CA	AMC Eastridge 15	USA	IMAX	D	3D	9/26/08
Deer Park, NY	Regal Deer Park Stadium 16	USA	IMAX	D	3D	10/24/08
El Dorado Hills, CA	Regal El Dorado Hills Stadium 14	USA	IMAX	D	3D	10/24/08
South Miami, FL	AMC Sunset Place 24	USA	IMAX	D	3D	10/31/08
Boston, MA	AMC Loews Boston Common 19	USA	IMAX	D	3D	10/31/08
Fairfield, CA	Edwards Fairfield Stadium 16	USA	IMAX	D	3D	10/31/08
Concord, NC	AMC Concord Mills 24	USA	IMAX	D	3D	10/31/08
Augusta, GA	Regal Augusta Exchange Stadium 20	USA	IMAX	D	3D	11/7/08
Tukwila, WA	AMC Southcenter 16	USA	IMAX	D	3D	11/7/08
Lacey, WA	Regal Martin Village Stadium 16	USA	IMAX	D	3D	11/7/08
Stockton, CA	Regal Downtown Stockton 16	USA	IMAX	D	3D	11/7/08
Westminster, CO	AMC Orchards 12	USA	IMAX	D	3D	11/7/08
Virginia Beach, VA	AMC Lynnhaven 18	USA	IMAX	D	3D	11/7/08
Torrance, CA	AMC Del Amo 18	USA	IMAX	D	3D	11/7/08
Cannington	Hoyts Carousel 16	Australia	IMAX	D	3D	11/21/08
Maribyrnong	Hoyts Highpoint 17	Australia	IMAX	D	3D	11/21/08
Moore Park	Hoyts Entertainment Quarter 12	Australia	IMAX	D	3D	11/21/08
New York, NY	AMC Loews 34th Street 14	USA	IMAX	D	3D	11/08
Kawasaki	109 Cinemas Kawasaki	Japan	IMAX	D	3D	11/08
New York, NY	AMC Loews Kips Bay 15	USA	IMAX	D	3D	11/08
Toluca	Museo de Ciencia e Industria Modelo	Mexico	IMAX	1570	3D	11/08
Santa Clara, CA	AMC Mercado 20	USA	IMAX	D	3D	11/08
Brooklyn, NY	UA Sheepshead Bay 14	USA	IMAX	D	3D	11/08
Toluca	Cinepolis IMAX, Galerias Metepec	Mexico	IMAX	1570	3D	11/08
Fort Myers, FL	Regal Gulf Coast Town Center 16	USA	IMAX	D	3D	11/08
Kolkata	Aeren R IMAX Theatre Mani Square	India	IMAX	1570	3D	11/08
Arcadia, CA	AMC Santa Anita 16	USA	IMAX	D	3D	11/08
Albany, NY	Regal Crossgates Mall 18	USA	IMAX	D	3D	11/08
Las Vegas, NV	Regal Stations Aliante 16	USA	IMAX	D	3D	11/08
Simi Valley, CA	Regal Civic Centre Stadium 16	USA	IMAX	D	3D	11/08
Houston, TX	AMC Gulf Pointe 30	USA	IMAX	D	3D	11/08
Emeryville, CA	AMC Bay Street 16	USA	IMAX	D	3D	11/08
Sugar Land, TX	AMC First Colony 24	USA	IMAX	D	3D	11/08
McLean, VA	AMC Tysons Corner 16	USA	IMAX	D	3D	11/08
Henderson, NV	Regal Sunset Station 13 & IMAX	USA	IMAX	D	3D	11/08

*(from **SHORTS** on page 32)*
www.verkehrshaus.ch.

No 15/70 filming for *Iron Man 2*

In an interview with *Ain't It Cool News*, director **Jon Favreau** said that he was impressed by this summer's ***The Dark Knight***, portions of which were filmed by director **Chris Nolan** in 15/70. Favreau said he'd like to do the same with his next film, *Iron Man 2*, but "the difficulty with our film is that our main character is CG a lot of the time. And when you start shooting in IMAX format...it's a bit unwieldy on the set, first of all, and second of all, I'm not convinced yet that CGI is going to look [realistic against a 15/70 background.]" He added, "we'll see where we land on it, but I doubt that we're actually going to have IMAX cameras on the set."

Following Nolan's lead, **Michael Bay** has filmed portions of ***Transformers: Revenge of the Fallen*** in 15/70 and 8/70 for that film's June 2009 release in conventional and IMAX theaters. And **D.J. Caruso**, director of ***Eagle Eye***, has said he'd like to use LF cameras for his next project, *Y: The Last Man*.

The most recent grist in this particular rumor mill is from director **Guillermo del Toro**, who spoke with *MTV News* about the possibility of shooting *The Hobbit* in 3D and/or 15/70, but concluded "We'll be talking about 3D, on IMAX – but [not] right now."

Roving Mars wins science award

The U.S. **National Academies** have named **Disney**'s ***Roving Mars*** as the recipient of the 2008 Communication Award for TV/Radio/Film, choosing it, and three other recipients in the categories of Books, Newspapers/Magazines, and Online, from more than 200 entries that were published or aired in 2007. This is the sixth year the awards have been presented.

The award, which includes $20,000 in cash, was presented to director **George Butler** in Irvine, CA, on Nov. 13.

Roving Mars chronicles the science and drama behind NASA's Spirit and Opportunity rovers with detailed and scientifically accurate computer animation and interviews with the principal scientists. Produced by **White Mountain Films**, the **Kennedy Marshall Company**, and the **Walt Disney Company**, the film opened in January 2006 and has played in more than 60 giant-screen theaters.

The National Academies are the National Academy of Science, the National Academy of Engineering, and the Institute of Medicine. The communication awards are supported by the **W.M. Keck Foundation**.

Fort Worth reopens IMAX Dome

The **Fort Worth Museum of Science and History** reopened its IMAX Dome theater in August after nearly a year of renovation and construction. Upgrades to the 400-seat theater include a new theater lighting system and a new digital sound system. Outside the theater, a new 3,300-square-foot (300-square meter) structure that connects the theater to the museum's main building includes a concession area, exhibit space, and staff offices.

In September, the museum celebrated the theater's 25th anniversary with a "flashback" to 1983 ticket prices: $4 for adults and $2.50 for kids. All visitors were also given clips of 15/70 film. Since opening, the theater has served an estimated 14 million guests.

VES seeks award nominations

The **Visual Effects Society** is seeking nominations for its seventh annual awards presentation. Works premiering between Jan. 1 and Dec. 31, 2008, are eligible in one of 26 categories, including Outstanding Visual Effects in a Special Venue Project. The nomination period closes on Dec. 5. The awards will be presented at a ceremony in Los Angeles on Feb. 21, 2009. For more information, visit www.vesawards.com.

IMAX repair crew: report to Florida

According to WBBH-TV, the NBC affiliate in Cape Coral, FL: "The new IMAX theater in Estero's Gulf Coast Town Center is a one-of-a-kind in Southwest Florida and on its first day, it was already attracting crowds. The first thing you notice when you walk into the theater is the screen. It is a massive 50 feet tall and 30

Worldwide LF Theater Inventory

As of Nov. 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	53	43	7	216	4	**326**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**107**	**68**	**9**	**261**	**5**	**454**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	12	16	2	26	**56**
	Total	**17**	**16**	**9**	**65**	**107**
Europe	8/70	3	6	5	10	**24**
	15/70	7	20	5	12	**44**
	Total	**10**	**26**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	D		23			**23**
	8/70	6	6	1	25	**38**
	15/70	27	82	3	88	**200**
	Total	**33**	**111**	**4**	**113**	**261**
South America	8/70				1	**1**
	15/70	1	2		1	**4**
	Total	**1**	**2**		**2**	**5**
World	D		23			**23**
	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	47	127	10	130	**314**
	Total	**61**	**136**	**23**	**207**	**454**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	33	**107**
Europe	33	35	**68**
ME	2	7	**9**
NA	106	155	**261**
SA	2	3	**5**
Total	**220**	**234**	**454**

Bookings: November 2008 by Film

741 bookings of 99 films in 328 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Lucerne	9/1/08	3/1/09
	Townsville	6/28/08	6/27/09
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	1/18/08	12/31/08
	Lehi	10/17/08	10/16/09
	Melbourne MV	2/14/08	2/13/09
	Quebec	5/16/08	5/15/09
	Sydney WBS	2/20/08	2/13/09
	West Nyack Imx	**10/8/08**	
	Winnipeg	10/10/08	10/9/09
AIA3D	Eilat Epic	3/1/07	3/1/09
AJ	Little Rock AEC	10/10/08	1/31/09
	Phoenix ASC	9/5/08	
Alamo	San Antonio 2D		
Alaska	Killeen	11/7/08	5/6/09
ALBT	Madrid	3/5/08	3/5/09
AlienAdv	Amneville	5/1/08	4/30/09
	Hastings	9/9/08	3/2/09
Alps	Albuquerque	9/6/08	3/15/09
	Chandigarh	10/1/08	9/30/09
	Guayaquil	8/1/08	1/31/09
	Hong Kong SM	8/1/08	7/30/09
	Madrid	9/15/08	9/14/09
	Orlando SC	11/15/07	11/14/08
	Paris Geo	5/1/08	4/30/09
	Pittsburgh CSC	6/6/08	6/30/09
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Salt Lake City CP	5/20/08	5/19/09
	San Jose Tech	2/1/08	2/1/09
	Singapore SC	11/1/08	5/1/09
	Speyer Dome	**6/12/08**	
	Tijuana	8/1/08	9/1/09
	Victoria DCI	9/12/08	3/11/09
Amazon	Las Palmas	4/4/08	4/3/09
	Mobile	6/4/08	12/31/08
Animalop	**Lubbock**	**11/14/08**	**11/3/09**
	Shreveport	9/13/08	9/12/09
Bears	Lucerne	12/1/06	12/31/08
Beavers	Dongguan STM	12/1/07	12/1/08
	Rochester MSC	4/14/07	
BP	Birmingham AL	9/6/08	3/31/09
Bugs	Edmonton Cpx	6/24/08	
	Fitchburg Ker	10/13/06	12/13/08
	Grand Blanc NCG	11/16/08	1/18/09
	Grand Rapids Cel	5/31/08	
	Melbourne MV	6/5/08	
	Moscow	9/28/07	
	Parker	8/2/08	
	Poznan CC	9/21/07	
	Raleigh	5/1/08	1/1/09
	Saint Augustine	**9/28/08**	**5/31/09**
	Sofia CC	9/21/07	
	Spokane	9/21/06	
	Tampa Cha	8/8/08	9/1/09
	Tijuana	10/30/06	
	Xalapa	8/23/08	2/27/09
CDS	Fort Lauderdale		1/21/09
	McMinnville	3/21/07	3/31/09
CRA	Cairo EMA	7/5/08	7/4/09
	Hartberg	6/2/08	6/1/09
	Laie	1/26/05	12/31/08
	Pittsburgh CSC	3/1/08	6/1/09
CV	Sydney WBS	4/1/08	3/31/09
Cyberwor	Budapest CC	4/17/08	4/30/09
D&W3D	Apple Valley Imx	10/10/08	12/31/08
	Atlantic City	3/5/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Chattanooga	5/23/08	12/31/08
	Chicago Imx	10/10/08	12/31/08
	Dallas Cmk	3/5/08	12/31/08
	Indianapolis Imx	3/14/08	12/31/08
	Kansas City Sci	9/5/08	12/31/08
	Katowice CC	6/13/08	12/31/08
	Krakow CC	6/13/08	12/31/08
	Lodz CC	6/13/08	12/31/08
	Moscow	6/10/08	12/31/08
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Poznan CC	6/13/08	12/31/08
	Rochester Cmk	10/10/08	12/31/08
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	4/25/08	12/31/08
	Tulsa Cmk	4/9/08	12/31/08
	Vancouver Imx	3/12/08	12/31/08
	Virginia Beach	2/20/08	12/31/08
	Warsaw CC	6/13/08	12/31/08
	West Nyack Imx	3/15/08	12/31/08
	Woodridge Cmk	10/10/08	12/31/08
DarkKnig	**Auckland Sky**	**7/30/08**	
	New Orleans	**10/10/08**	
	Noblesville GQT	**7/18/08**	**11/6/08**
	Norwalk	**10/9/08**	
	Providence Imx	**9/17/08**	
	Providence NA	**7/18/08**	**11/1/08**
	Seattle PSC 2	**7/18/08**	**11/2/08**
	Tampa MOSI	8/29/08	11/08
	Tempe Imx	**10/3/08**	
	Victoria DCI	**11/7/08**	
DinoAliv	Barcelona	3/15/08	12/31/08
	Cathedral City	9/4/08	12/31/08
	Charleston WV	7/5/08	12/31/08
	Charlotte	4/9/08	3/29/09
	Dearborn	4/4/07	3/31/09
	Denver MNS	9/23/08	3/31/09
	Fort Worth	8/8/08	2/8/09
	Galveston	6/6/07	5/25/09
	Glasgow	5/2/08	5/2/09
	Hague	5/27/07	12/31/08
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	5/30/09
	Kenner	11/1/07	11/1/08
	Kurashiki	7/8/08	1/11/09
	Lodz CC	8/9/08	12/31/08
	Louisville SC	6/6/08	1/5/09
	Madrid	3/15/08	12/31/08
	New York AMNH	5/18/07	5/1/09
	Portland OMSI	6/1/08	12/31/08
	Poznan CC	8/9/08	12/31/08
	Rochester MSC	9/15/08	3/31/09
	Seattle PSC 2	9/27/08	3/31/09
	Stockholm	5/08	5/09
	Taichung ST	6/1/08	6/1/09
	Toyohashi	11/29/08	3/31/09
	Valencia Spn	9/15/08	2/15/09
DinoGOP	**Edmonton TWS**	**10/18/08**	
DIS	Garden City	1/1/08	12/22/08
	Hague	11/21/07	11/26/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Detroit SC	1/5/07	6/30/09
	Louisville SC	5/24/08	5/23/09
DS3D	Ahmedabad	5/15/08	5/14/09
	Boston NEA	3/3/06	12/31/08
	Branson	4/25/07	12/31/08
	Copenhagen	11/24/06	11/23/08
	Duluth	5/25/07	12/31/08
	Fort Worth	6/1/08	5/31/09
	Garden City	1/16/08	12/22/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Malaga Yel	2/1/08	1/31/09
	Moscow	5/31/06	5/31/09
	Myrtle Beach DCI	5/9/08	12/31/08
	Nuremberg	11/15/07	11/14/09
	Pittsburgh CSC	2/1/07	12/31/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Reading RCT	**11/2/08**	
	Sinsheim	5/4/06	11/3/08
	Sydney WBS	5/25/06	5/24/09
	Toronto OSC	1/25/08	1/17/09
	Valencia Spn	7/1/08	6/30/09
E3D	Poznan CC	10/11/05	12/08
EagleEye	Alexandria AMC	9/26/08	11/08
	Altamonte AMC	9/26/08	11/08
	Amsterdam PN	9/26/08	11/08
	Anaheim	**10/8/08**	**11/6/08**
	Apple Valley Imx	**10/9/08**	**11/6/08**
	Auckland Sky	**10/29/08**	**11/08**
	Aventura AMC	9/26/08	11/08
	Baltimore AMC	9/26/08	11/08
	Bangkok	9/26/08	11/08
	Bensalem AMC	9/26/08	11/08
	Boise Reg	9/26/08	11/08
	Bradford	9/26/08	11/08
	Brooklyn SB Reg	**10/24/08**	**11/6/08**
	Buenos Aires NA	9/26/08	11/08
	Buford Reg	9/26/08	11/08
	Burbank AMC	**10/3/08**	**11/6/08**
	Calgary Cpx	9/26/08	11/08
	Cherry Hill AMC	9/26/08	11/08
	Chicago Imx	9/26/08	11/08
	Cincinnati NA	9/26/08	11/08
	Colleyville	9/26/08	11/08
	Columbia AMC	9/26/08	11/08
	Columbus AMC	9/26/08	11/08
	Council Bluffs Ker	9/26/08	11/08
	Dallas Cmk	**9/26/08**	**11/6/08**
	Deer Park Reg	**10/24/08**	**11/6/08**
	Denver CC Reg	9/26/08	11/08
	Dublin Reg	9/26/08	11/08
	Edmonton Cpx	9/26/08	11/08
	El Dorado Hills Reg	**10/24/08**	**11/6/08**
	Emeryville AMC	**10/22/08**	**11/6/08**
	Fairfield Reg	**1/10/08**	**12/08**
	Fitchburg Ker	9/26/08	11/08

Film	Theater	Open	Close
	Fresno Reg	9/26/08	11/08
	Gloucester Cpx	9/26/08	11/08
	Goyangsi CGV	9/26/08	11/08
	Grand Blanc NCG	9/26/08	11/08
	Grand Rapids Cel	**9/26/08**	**11/6/08**
	Guayaquil	9/26/08	11/08
	Hamilton AMC	9/26/08	11/08
	Hong Kong BEA	9/26/08	11/08
	Hooksett Zya	9/26/08	11/08
	Houston GP AMC	**10/10/08**	**11/6/08**
	Houston Reg	**9/26/08**	**11/6/08**
	Indianapolis Ker	9/26/08	11/08
	Irvine Reg	9/26/08	11/08
	Jacksonville AMC	9/26/08	11/08
	Kansas City AMC	9/26/08	11/08
	King of Prussia Reg	9/26/08	11/08
	Knoxville Reg	9/26/08	11/08
	Lansing Cel	**9/26/08**	**11/6/08**
	Las Vegas Bre	9/26/08	11/08
	Las Vegas RR Reg	9/26/08	11/08
	Lincolnshire Reg	9/26/08	11/08
	Little Rock DT	**10/1/08**	**11/6/08**
	London BFI	**10/17/08**	**11/08**
	Los Angeles CC AMC	**10/3/08**	
	Los Angeles NA	9/26/08	11/08
	Los Angeles UC AMC	9/26/08	11/08
	Manchester NA	9/26/08	11/08
	Manchester Ode	**10/7/08**	**11/08**
	Mesa DT	9/26/08	11/08
	Mississauga Cpx	9/26/08	11/08
	Montreal Cpx	9/26/08	11/08
	Nashville Reg	9/26/08	11/08
	Natick JF	9/26/08	11/08
	New Rochelle Reg	9/26/08	11/08
	New York Emp AMC	9/26/08	11/08
	New York LS AMC	9/26/08	11/08
	Noblesville GQT	**10/15/08**	**11/6/08**
	Olathe AMC	9/26/08	11/08
	Ontario Reg	9/26/08	11/08
	Orange Park AMC	9/26/08	11/08
	Orlando Reg	9/26/08	11/08
	Phoenix AMC	9/26/08	11/08
	Portage GQT	**10/15/08**	**11/6/08**
	Providence NA	9/26/08	11/08
	Reading JF	9/26/08	11/08
	Reading RCT	**10/1/08**	**11/08**
	Richmond Cpx	9/26/08	11/08
	Saint Louis Weh	**10/1/08**	**11/08**
	San Antonio San	9/26/08	11/08
	San Diego Reg	9/26/08	11/08
	San Francisco AMC	9/26/08	11/08
	San Jose AMC	**10/3/08**	**11/08**
	Sandy	9/26/08	11/08
	Santa Clara AMC	11/08	12/08
	Seoul IPM CGV	9/26/08	11/08
	Sterling Heights AMC	9/26/08	11/08
	Stockton Reg	11/08	12/08
	Sugar Land AMC	**10/3/08**	**11/08**
	Taipei WVC	9/26/08	11/08
	Tampa AMC	9/26/08	11/08
	Tampa Cha	9/26/08	11/08
	Tarentum Cmk	9/26/08	11/08
	Tigard Reg	9/26/08	11/08
	Tomball San	**10/1/08**	**11/08**
	Toronto Cpx	9/26/08	11/08
	Tulsa Cmk	9/26/08	11/08
	West Nyack Imx	**10/1/08**	**11/08**
	West Palm Beach Muv	9/26/08	11/08
	White Plains NA	9/26/08	11/08
	Woodbridge AMC	9/26/08	11/08
	Woodbridge Cpx	9/26/08	11/08
	Woodridge Cmk	9/26/08	11/08
Everest	Al Khobar	10/1/08	9/30/09
	Madrid	7/1/08	12/31/09
	Saint Augustine	3/14/08	1/31/09
Extreme	**Tampa MOSI**	**11/14/08**	
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	**Chantilly**	**12/10/04**	**5/22/09**
	Cleveland	12/5/07	12/31/08
	Corpus Christi	2/3/05	5/21/09
	Dayton	12/3/04	5/21/09
	Garden City	12/10/04	12/31/08
	McMinnville	3/21/07	3/14/09
	Washington NASM	**3/11/05**	**5/09**
FMTTM	Amneville	11/1/08	10/31/09
	Baltimore MSC	**10/15/08**	**6/09**
	Bangkok	**10/30/08**	**9/30/09**
	Birmingham AL	**8/8/08**	**12/31/08**
	Bogota PA	3/14/08	3/13/09
	Bradford	**10/8/08**	**10/2/09**
	Calgary TWS	11/8/08	11/7/09
	Columbus COSI	**8/22/08**	**2/21/09**
	Garden City	**8/8/08**	**6/30/09**
	Garza Garcia	**8/8/08**	**12/1/08**
	Hampton	**8/8/08**	**12/1/08**
	Houston MNS	**8/21/08**	**1/31/09**
	Hutchinson	**8/8/08**	**12/1/08**
	Jersey City	**10/1/08**	**3/31/09**
	Kansas City Sci	**9/6/08**	**5/28/09**
	Katowice CC	**10/30/08**	**9/30/09**
	Krakow CC	**10/30/08**	**9/30/09**
	Kuwait City	10/1/08	9/30/09
	Lodz CC	**10/30/08**	**9/30/09**
	London BFI	10/3/08	10/2/09
	London SM	10/3/08	10/2/09
	Lubbock	**8/8/08**	**12/31/08**
	Melbourne MV	9/12/08	9/10/09
	Mobile	**8/8/08**	**2/7/09**
	Montreal SC	9/30/08	1/6/09
	Moscow	**8/22/08**	**8/21/09**
	Oklahoma City	11/6/08	1/09
	Paris Geo	**10/29/08**	**9/30/09**
	Poznan CC	**10/30/08**	**9/30/09**
	Salt Lake City CP	**8/8/08**	**2/7/09**
	Seattle PSC 2	**8/22/08**	**12/30/08**
	Sydney WBS	9/25/08	9/24/09
	Tampa MOSI	**8/8/08**	**2/15/09**
	Tijuana	3/9/08	12/31/08
	Vancouver Imx	**8/15/08**	**11/30/08**
	Warsaw CC	**10/30/08**	**9/30/09**
FOK	Kuwait City	4/17/00	4/09
FON	Chantilly	3/6/08	
	Guayaquil	3/16/07	12/31/08
	Hartberg	6/1/07	4/09
	Hibbing	3/7/08	3/7/09
	Hong Kong SM	4/1/08	3/31/09
	Shijiazhuang	3/1/08	2/09
	Vulcania	1/1/06	12/31/08
Galapago	Guayaquil	11/16/06	11/15/08
GC	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Atlantic City	**10/15/08**	**6/30/09**
	Austin	3/14/08	3/09
	Berlin CS	6/1/08	5/09
	Birmingham AL	5/24/08	5/09
	Boston MOS	3/21/08	3/09
	Boston NEA	6/22/08	6/09
	Branson	4/9/08	3/09
	Chattanooga	4/9/08	3/09
	Chicago MSI	5/30/08	5/09
	Davenport	4/9/08	3/09
	Denver MNS	8/4/08	8/3/09
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	4/24/08	3/09
	Durban	3/28/08	3/09
	Edmonton TWS	6/21/08	6/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	4/9/08	3/09
	Gatineau	9/26/08	9/25/09
	Hague	4/21/08	4/09
	Hampton	4/9/08	3/09
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	5/7/08	4/09
	Louisville SC	11/28/08	11/27/09
	Lubbock	6/6/08	6/09
	Lucerne	6/27/08	6/09
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	4/9/08	3/09
	Norwalk	10/10/08	10/09
	Oklahoma City	3/18/08	3/09
	Philadelphia	7/11/08	7/09
	Phoenix ASC	4/9/08	3/09
	Portland OMSI	3/21/08	3/09
	Raleigh	4/9/08	3/09
	Regina	3/14/08	3/09
	Sacramento Imx	4/9/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	4/9/08	3/09
	Shreveport	6/14/08	6/09
	Singapore SC	5/1/08	4/09
	Sinsheim	6/1/08	5/09
	Sudbury	9/2/08	9/09
	Sydney WBS	6/19/08	1/31/09
	Taipei AM	9/28/08	9/27/09
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	4/9/08	3/09
	Winnipeg	5/1/08	3/09
GOTA	**Milwaukee**	**10/1/08**	
	Sinsheim	**6/14/08**	
GP	Boston MOS	10/08	2/09
	Richmond SMV	11/1/08	1/4/09
Greece	Charlotte	7/11/08	7/14/09
	Norwalk	6/15/07	12/14/08
	Phoenix ASC	9/5/08	
	San Antonio 2D	12/15/07	12/15/08
HaunCast	**Austin**	**10/4/08**	**11/15/08**
	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Montreal SC	10/1/08	11/1/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
	Pittsburgh CSC	9/19/08	11/1/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HOTB	Baton Rouge	3/1/08	2/28/09
	Hague	6/15/07	9/30/09
	Memphis Pink	8/12/08	5/25/09
	Myrtle Beach DCI	8/19/08	8/18/09
	Paris Geo	1/16/08	1/15/09
HumanBod	Hartberg	4/08	4/09
IOTS	Menlyn	6/15/08	11/22/08
ITD	**Hampton**	**10/8/08**	
	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
JGWC	Charleston WV	11/7/08	3/6/09
JIAC	Dallas MNS	10/20/08	3/6/09
	Erie	7/1/08	5/1/09
Kilimanj	**Baltimore MSC**	**10/15/08**	
	Tampa MOSI	9/26/08	
Klassike	**Sinsheim**	**6/12/08**	
	Speyer Dome	**6/12/08**	
L&C	Mesa DT	12/29/07	11/7/08
	Nanchang	5/1/08	
	Saint Louis Arch	1/2/08	1/5/09

Film	Theater	Open	Close
	Yellowstone	6/15/02	12/08
LBC	Atlanta FMNH	11/27/08	1/4/09
	Austin	11/28/08	1/4/09
	Chattanooga	11/21/08	1/6/09
	Fort Lauderdale	11/27/08	1/4/09
	Galveston	11/21/08	12/31/08
	Garden City	11/15/08	1/6/09
	Hampton	11/27/08	1/4/09
	Harrisburg	11/15/08	1/4/09
	Louisville SC	11/15/08	1/6/09
	Lubbock	11/15/08	1/5/09
	Norwalk	11/24/08	1/4/09
	Omaha Zoo	11/21/08	1/4/09
	Singapore DC	11/13/08	1/12/09
	Tijuana	11/15/08	1/15/09
	Toronto OSC	11/15/08	1/6/09
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Memphis Pink	8/12/08	5/25/09
LOLL	Loch Lomond	7/24/02	
Madagasc	Albany NY Reg	11/7/08	12/08
	Alexandria AMC	11/7/08	12/08
	Altamonte AMC	11/7/08	12/08
	Amsterdam PN	11/7/08	12/08
	Anaheim	11/7/08	12/08
	Apple Valley Imx	11/7/08	12/08
	Arcadia AMC	11/08	12/08
	Atlantic City	11/7/08	12/08
	Augusta Reg	11/7/08	12/08
	Aventura AMC	11/7/08	12/08
	Baltimore AMC	11/7/08	12/08
	Baltimore MSC	11/7/08	12/08
	Batavia GQT	11/7/08	12/08
	Bensalem AMC	11/7/08	12/08
	Birmingham UK	11/7/08	12/08
	Boise Reg	11/7/08	12/08
	Bradford	11/7/08	12/08
	Brooklyn SB Reg	11/7/08	12/08
	Buenos Aires NA	11/7/08	12/08
	Buford Reg	11/7/08	12/08
	Burbank AMC	11/7/08	12/08
	Calgary Cpx	11/7/08	12/08
	Cathedral City	11/7/08	12/08
	Chantilly	11/7/08	12/08
	Charlotte	11/7/08	12/08
	Cherry Hill AMC	11/7/08	12/08
	Chicago Imx	11/7/08	12/08
	Cincinnati NA	11/7/08	12/08
	Col Springs Cmk	11/7/08	12/08
	Colleyville	11/7/08	12/08
	Columbia AMC	11/7/08	12/08
	Dallas Cmk	11/7/08	12/08
	Dearborn	11/7/08	12/08
	Deer Park Reg	11/7/08	12/08
	Denver CC Reg	11/7/08	12/08
	Des Moines	11/7/08	12/08
	Dubai IBSM	11/7/08	12/08
	Dublin Reg	11/7/08	12/08
	Edmonton Cpx	11/7/08	12/08
	El Dorado Hills Reg	11/7/08	12/08
	Emeryville AMC	11/7/08	12/08
	Evansville Sho	11/7/08	12/08
	Fairfield Reg	11/7/08	12/08
	Fitchburg Ker	11/7/08	12/08
	Fort Lauderdale	11/7/08	12/08
	Fort Myers Reg	11/7/08	12/08
	Fresno Reg	11/7/08	12/08
	Garden City	11/7/08	12/08
	Glasgow	11/7/08	12/08
	Gloucester Cpx	11/7/08	12/08
	Grand Blanc NCG	11/7/08	12/08
	Grand Rapids Cel	11/7/08	12/08
	Greenwich Ode	11/7/08	12/08
	Guatemala City Alb	11/7/08	12/08
	Guayaquil	11/7/08	12/08
	Halifax	11/7/08	12/08
	Hamilton AMC	11/7/08	12/08
	Hampton	11/7/08	12/08
	Harrisburg	11/7/08	12/08
	Henderson Reg	11/08	12/08
	Hooksett Zya	11/7/08	12/08
	Houston GP AMC	11/7/08	12/08
	Houston MNS	11/7/08	12/08
	Houston Reg	11/7/08	12/08
	Indianapolis Ker	11/7/08	12/08
	Irvine Reg	11/7/08	12/08
	Jacksonville AMC	11/7/08	12/08
	Kansas City AMC	11/7/08	12/08
	King of Prussia Reg	11/7/08	12/08
	Knoxville Reg	11/7/08	12/08
	Lacey Reg	11/7/08	12/08
	Langley Cpx	11/7/08	12/08
	Lansing Cel	11/7/08	12/08
	Las Vegas Bre	11/7/08	12/08
	Las Vegas RR Reg	11/7/08	12/08
	Las Vegas SA Reg	11/08	12/08
	Lincolnshire Reg	11/7/08	12/08
	Little Rock DT	11/7/08	12/08
	London BFI	11/7/08	12/08
	Los Angeles CC AMC	11/7/08	12/08
	Los Angeles NA	11/7/08	12/08
	Los Angeles UC AMC	11/7/08	12/08
	Louisville NA	11/7/08	12/08
	Manchester NA	11/7/08	12/08
	Manchester Ode	11/7/08	12/08
	Manila	11/7/08	12/08
	Mesa DT	11/7/08	12/08
	Mississauga Cpx	11/7/08	12/08
	Montreal Cpx	11/7/08	12/08
	Nashville Reg	11/7/08	12/08
	Natick JF	11/7/08	12/08
	New Rochelle Reg	11/7/08	12/08
	New York Emp AMC	11/7/08	12/08
	New York LS AMC	11/7/08	12/08
	Noblesville GQT	11/7/08	12/08
	Ontario Reg	11/7/08	12/08
	Orange Park AMC	11/7/08	12/08
	Orlando Reg	11/7/08	12/08
	Philadelphia	11/7/08	12/08
	Phoenix AMC	11/7/08	12/08
	Portage GQT	11/7/08	12/08
	Providence NA	11/7/08	12/08
	Quebec	11/7/08	12/08
	Raleigh	11/7/08	12/08
	Reading JF	11/7/08	12/08
	Reading RCT	11/7/08	12/08
	Richmond Cpx	11/7/08	12/08
	Richmond SMV	11/7/08	12/11/08
	Saint Augustine	11/7/08	12/08
	Saint Louis Weh	11/7/08	12/08
	San Antonio San	11/7/08	12/08
	San Diego Reg	11/7/08	12/08
	San Francisco AMC	11/7/08	12/08
	San Jose AMC	11/7/08	12/08
	Sandy	11/7/08	12/08
	Seattle PSC 2	11/7/08	12/08
	Simi Valley Reg	11/08	12/08
	Spokane	11/7/08	12/08
	Stockton Reg	11/7/08	12/08
	Sugar Land AMC	11/7/08	12/08
	Tampa AMC	11/7/08	12/08
	Tampa Cha	11/7/08	12/08
	Tigard Reg	11/7/08	12/08
	Tomball San	11/7/08	12/08
	Toronto Cpx	11/7/08	12/08
	Torrance AMC	11/7/08	12/08
	Tulsa Cmk	11/7/08	12/08
	Virginia Beach	11/8/08	
	Virginia Beach AMC	11/7/08	12/08
	West Nyack Imx	11/7/08	12/08
	West Palm Beach Muv	11/7/08	12/08
	Westminster AMC	11/7/08	12/08
	White Plains NA	11/7/08	12/08
	Wimbledon Ode	11/7/08	12/08
	Woodbridge AMC	11/7/08	12/08
	Woodbridge Cpx	11/7/08	12/08
	Woodridge Cmk	11/7/08	12/08
	Ypsilanti NA	11/7/08	12/08
MOE	Boston MOS	7/1/06	12/31/08
	Mesa DT	12/5/07	
	Penrith	3/20/08	3/20/09
	Toronto OP	1/1/07	12/31/08
MOF	McMinnville	10/1/08	
	Pensacola	11/8/96	
MOTGL	Cleveland	7/21/08	
	Detroit SC	7/31/08	6/09
	Erie	5/23/08	
	Milwaukee	6/13/08	6/23/09
	Saint Louis SC	9/18/08	
	Saint Paul	9/12/08	
	Sudbury	5/5/08	
	Toronto OSC	5/9/08	12/20/09
MOTN	Chandigarh	10/1/08	9/30/09
	Davenport	8/15/08	1/9/09
	Hampton	3/7/08	3/15/09
	Norwalk	7/1/08	6/30/09
	Seattle PSC 1	10/1/08	9/15/09
	Seattle PSC 2	10/17/08	
	Speyer Dome	6/12/08	
Mummie3D	Kuwait City	6/19/08	12/19/08
	London SM	3/21/08	3/21/09
	San Antonio 3D	3/14/08	3/14/09
Mummies	Alamogordo	7/14/08	2/1/09
	Berlin CS	10/21/08	2/15/09
	Bogota Mal	9/1/08	9/1/09
	Charlotte	1/18/08	12/31/08
	Cleveland	7/12/08	12/12/08
	Columbus COSI	5/15/08	12/31/08
	Detroit SC	1/16/08	12/31/08
	Fort Worth	8/8/08	2/8/09
	Louisville SC	12/26/07	11/27/08
	Lubbock	10/10/08	4/10/09
	Memphis Pink	11/15/08	11/13/09
	Menlyn	5/15/08	11/27/08
	Nuremberg	8/8/08	12/31/08
	Osaka Sun	9/2/08	3/6/09
	Pittsburgh CSC	8/29/08	8/29/09
	Portland OMSI	5/15/08	12/31/08
	Prague CC	6/18/08	12/18/08
	Sioux Falls	10/15/08	12/31/08
	Spokane	10/15/08	12/31/08
	Stockholm	5/08	5/09
	Tijuana	9/1/08	3/31/09
	Zion	6/1/08	12/31/08
MysticInd	Batavia GQT	6/14/08	12/31/08
	Syracuse	9/20/08	4/30/09
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Syracuse	2/15/08	2/14/09
	Tijuana	10/18/01	12/31/08
OW3D	Eilat Epic	4/4/04	12/31/08
	Guadalajara Cpl	9/12/08	12/31/08
	Krakow CC	5/18/07	12/31/08
	Kuala Lumpur Di	8/30/07	12/31/08
	Moscow	10/9/04	12/31/08
	Nuremberg	7/29/04	12/31/08
	Prague CC	1/19/08	12/31/08

Film	Theater	Open	Close
	Sinsheim	**6/12/08**	
Ozarks	Branson	1/93	12/08
Pulse	Jackson MS	10/14/08	4/26/09
	Pittsburgh CSC	3/7/08	11/7/08
Rheged	Penrith	7/1/00	
Roar	Des Moines	4/2/08	3/31/09
	Hartberg	1/1/08	12/31/08
	Regina	**10/10/08**	
ROF	Alexandria BA	1/1/08	12/31/08
	Syracuse	6/1/08	
SAL	Quebec	9/26/08	
SC	Oklahoma City	4/4/08	11/6/08
SeaMonst	Athens Eug	11/1/08	10/31/09
	Baltimore MSC	2/1/08	6/30/09
	Bangkok	3/15/08	3/15/09
	Calgary TWS	12/15/07	12/31/08
	Davenport	5/16/08	11/30/08
	Hastings	3/3/08	5/31/09
	Jersey City	7/1/08	6/30/09
	Las Vegas Lux	10/31/07	12/31/08
	London SM	10/26/07	10/20/09
	Matsusaka	9/5/08	12/31/08
	Mexicali	**10/29/08**	
	Mexico City Pap	5/13/08	1/12/09
	Monterey CA	1/1/08	12/31/08
	Myrtle Beach DCI	4/9/08	2/1/09
	Nuremberg	12/1/07	12/1/08
	Osaka Sci	6/1/08	5/30/09
	Philadelphia	10/10/07	12/31/08
	Quebec	6/15/08	5/30/09
	San Jose Tech	4/4/08	3/31/09
	Stockholm	5/16/08	5/16/09
	Taichung ST	1/1/08	12/31/08
Sharks3D	Barakaldo Yel	2/1/08	12/31/08
	Barcelona	1/17/07	12/31/08
	Galveston	5/31/08	12/31/08
	Lodz CC	9/9/07	12/31/08
	London SM	10/27/07	
	Madrid	9/10/06	12/31/08
	Nuremberg	3/24/05	12/31/08
	Regina	7/1/08	12/31/08
	Sofia CC	2/1/08	12/31/08
	Virginia Beach	6/1/08	12/31/08
SM3	West Palm Beach Muv	9/14/07	9/22
Solarmax	**Des Moines**	**10/17/08**	
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Bradford	10/3/06	12/31/08
	Kiev KT	4/1/08	3/31/09
	Noblesville GQT	**10/28/08**	
	Reading RCT	**11/1/08**	
	Toulouse	5/10/05	1/09
SU	Dayton	9/30/08	9/30/09
SupeSpee	Thessaloniki	11/1/07	11/1/08
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Harbin	12/15/07	12/14/08
	Moscow	1/08	11/08
TRF	Calgary TWS	6/1/08	5/31/09
VOTDS	Killeen	8/1/08	2/1/09
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Albany GA	2/22/08	2/22/09
WildOcea	Atlanta FMNH	7/19/08	1/19/09
	Austin	9/27/08	3/27/09
	Boston MOS	8/1/08	1/31/09
	Boston NEA	10/14/08	6/30/09
	Chicago MSI	**10/15/08**	
	Durban	6/5/08	12/5/08
	Galveston	5/23/08	5/23/09
	Gatineau	6/27/08	12/31/08
	Jakarta	5/31/08	12/31/08
	Kansas City Sci	3/7/08	12/31/08
	Lehi	6/6/08	6/30/09
	Leon Exp	6/1/08	12/31/08
	Los Angeles CSC	**8/15/08**	
	Melbourne MV	6/19/08	12/31/08
	Montreal SC	9/10/08	4/30/09
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	5/21/08	12/31/08
	Pittsburgh CSC	6/13/08	6/13/09
	Portland OMSI	9/26/08	4/30/09
	Raleigh	7/4/08	1/31/09
	Sacramento Imx	11/1/08	3/19/09
	Saint Augustine	9/10/08	3/31/09
	Singapore SC	9/1/08	2/28/09
	Sydney WBS	8/14/08	3/31/09
	Tempe Imx	**10/24/08**	
	Vancouver Imx	10/12/08	3/30/09
WOC	Poitiers Imax 3D	2/1/08	2/28/09
Wolves	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	6/1/08	5/31/09
	Birmingham UK	7/2/05	12/31/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Sofia CC	5/1/06	12/31/08
	Warsaw CC	9/1/07	12/08
WTW	**Dallas MNS**	**10/1/08**	
	Guayaquil	2/1/08	2/1/09
	Kagoshima	10/1/08	12/31/08
	Killeen	5/2/08	11/2/08
	Regina	2/8/08	2/09
ZionCany	Zion	5/24/94	

November 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
Al Khobar	Everest	10/1/08	9/30/09
Alamogordo	Mummies	7/14/08	2/1/09
Albany GA	Whales	2/22/08	2/22/09
Albany NY Reg	**Madagasc**	**11/7/08**	**12/08**
Albuquerque	Alps	9/6/08	3/15/09
Alexandria AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Alexandria BA	ROF	1/1/08	12/31/08
Altamonte AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Amneville	AlienAdv	5/1/08	4/30/09
	FMTTM	11/1/08	10/31/09
	WS3D	6/1/08	5/31/09
Amsterdam PN	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Anaheim	**EagleEye**	**10/8/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	D&W3D	10/10/08	12/31/08
	EagleEye	**10/9/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Arcadia AMC	**Madagasc**	**11/08**	**12/08**
Athens Eug	SeaMonst	11/1/08	10/31/09
Atlanta FMNH	GCA	3/26/08	3/09
	LBC	**11/27/08**	**1/4/09**
	WildOcea	7/19/08	1/19/09
Atlantic City	D&W3D	3/5/08	12/31/08
	GCA	**10/15/08**	**6/30/09**
	Madagasc	**11/7/08**	**12/08**
Auckland Sky	**DarkKnig**	**7/30/08**	
	EagleEye	**10/29/08**	**11/08**
Augusta Reg	**Madagasc**	**11/7/08**	**12/08**
Austin	GCA	3/14/08	3/09
	HaunCast	**10/4/08**	**11/15/08**
	LBC	**11/28/08**	**1/4/09**
	WildOcea	9/27/08	3/27/09
Aventura AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Baltimore AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Baltimore MSC	**FMTTM**	**10/15/08**	**6/09**
	Kilimanj	**10/15/08**	
	Madagasc	**11/7/08**	**12/08**
	SeaMonst	2/1/08	6/30/09
Bangkok	EagleEye	9/26/08	11/08
	FMTTM	**10/30/08**	**9/30/09**
	SeaMonst	3/15/08	3/15/09
Barakaldo Yel	Sharks3D	2/1/08	12/31/08
Barcelona	DinoAliv	3/15/08	12/31/08
	Sharks3D	1/17/07	12/31/08
Batavia GQT	**Madagasc**	**11/7/08**	**12/08**
	MysticInd	6/14/08	12/31/08
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
Bensalem AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Berlin CS	AfricAdv	5/1/08	4/30/09
	D&W3D	3/13/08	12/31/08
	GCA	6/1/08	5/09
	HaunCast	4/5/01	12/08
	Mummies	10/21/08	2/15/09
Birmingham AL	BP	9/6/08	3/31/09
	FMTTM	**8/8/08**	**12/31/08**
	GCA	5/24/08	5/09
Birmingham UK	**Madagasc**	**11/7/08**	**12/08**
	WS3D	7/2/05	12/31/08
Bogota Mal	Mummies	9/1/08	9/1/09
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Boston MOS	GCA	3/21/08	3/09
	GP	10/08	2/09
	MOE	7/1/06	12/31/08
	WildOcea	8/1/08	1/31/09
Boston NEA	D&W3D	2/15/08	12/31/08
	DS3D	3/3/06	12/31/08
	GCA	6/22/08	6/09
	WildOcea	10/14/08	6/30/09
Bradford	EagleEye	9/26/08	11/08
	FMTTM	**10/8/08**	**10/2/09**
	Madagasc	**11/7/08**	**12/08**
	SpaceSta	10/3/06	12/31/08
Branson	DS3D	4/25/07	12/31/08
	GCA	4/9/08	3/09
	Ozarks	1/93	12/08
Bristol	OO	2/16/08	2/16/09
Brooklyn SB Reg	**EagleEye**	**10/24/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Budapest CC	Cyberwor	4/17/08	4/30/09
Buenos Aires NA	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Buford Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Burbank AMC	**EagleEye**	**10/3/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**

Theater	Film	Open	Close
Cairo EMA	CRA	7/5/08	7/4/09
Calgary Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Calgary TWS	FMTTM	11/8/08	11/7/09
	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	TRF	6/1/08	5/31/09
Cathedral City	DinoAliv	9/4/08	12/31/08
	Madagasc	**11/7/08**	**12/08**
Chandigarh	Alps	10/1/08	9/30/09
	MOTN	10/1/08	9/30/09
Chantilly	**FightPil**	**12/10/04**	**5/22/09**
	FON	3/6/08	
	Madagasc	**11/7/08**	**12/08**
Charleston WV	DinoAliv	7/5/08	12/31/08
	JGWC	11/7/08	3/6/09
Charlotte	DinoAliv	4/9/08	3/29/09
	Greece	7/11/08	7/14/09
	Madagasc	**11/7/08**	**12/08**
	Mummies	1/18/08	12/31/08
Chattanooga	D&W3D	5/23/08	12/31/08
	GCA	4/9/08	3/09
	LBC	**11/21/08**	**1/6/09**
Cherry Hill AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Chicago Imx	D&W3D	10/10/08	12/31/08
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Chicago MSI	GCA	5/30/08	5/09
	WildOcea	**10/15/08**	
Cincinnati NA	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Cleveland	FightPil	12/5/07	12/31/08
	MOTGL	7/21/08	
	Mummies	7/12/08	12/12/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	**Madagasc**	**11/7/08**	**12/08**
Colleyville	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Columbia AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Columbus AMC	EagleEye	9/26/08	11/08
Columbus COSI	**FMTTM**	**8/22/08**	**2/21/09**
	Mummies	5/15/08	12/31/08
Copenhagen	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	FightPil	2/3/05	5/21/09
Council Bluffs Ker	EagleEye	9/26/08	11/08
Dallas Cmk	D&W3D	3/5/08	12/31/08
	EagleEye	**9/26/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Dallas MNS	JIAC	10/20/08	3/6/09
	WTW	**10/1/08**	
Davenport	GCA	4/9/08	3/09
	MOTN	8/15/08	1/9/09
	SeaMonst	5/16/08	11/30/08
Dayton	FightPil	12/3/04	5/21/09
	SU	9/30/08	9/30/09
Dearborn	DinoAliv	4/4/07	3/31/09
	Madagasc	**11/7/08**	**12/08**
Deer Park Reg	**EagleEye**	**10/24/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Denver CC Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Denver MNS	DinoAliv	9/23/08	3/31/09
	GCA	8/4/08	8/3/09
Des Moines	GCA	3/14/08	3/09
	Madagasc	**11/7/08**	**12/08**
	Roar	4/2/08	3/31/09
	Solarmax	**10/17/08**	
Detroit SC	Dolphins	1/5/07	6/30/09
	GCA	4/19/08	12/31/08
	MOTGL	7/31/08	6/09
	Mummies	1/16/08	12/31/08
Dongguan STM	Beavers	12/1/07	12/1/08
Dubai IBSM	**Madagasc**	**11/7/08**	**12/08**
Dublin Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Duluth	DS3D	5/25/07	12/31/08
	GCA	4/24/08	3/09
Durban	GCA	3/28/08	3/09
	WildOcea	6/5/08	12/5/08
Edmonton Cpx	Bugs	6/24/08	
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Edmonton TWS	**DinoGOP**	**10/18/08**	
	GCA	6/21/08	6/09
Eilat Epic	AIA3D	3/1/07	3/1/09
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	12/31/08
El Dorado Hills Reg	**EagleEye**	**10/24/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Emeryville AMC	**EagleEye**	**10/22/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Erie	JIAC	7/1/08	5/1/09
	MOTGL	5/23/08	
Evansville Sho	**Madagasc**	**11/7/08**	**12/08**
Fairfield Reg	**EagleEye**	**1/10/08**	**12/08**
	Madagasc	**11/7/08**	**12/08**
Fitchburg Ker	Bugs	10/13/06	12/13/08
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Fort Lauderdale	AfricAdv	1/18/08	12/31/08
	CDS		1/21/09
	GCA	3/28/08	3/09
	LBC	**11/27/08**	**1/4/09**
	Madagasc	**11/7/08**	**12/08**
Fort Myers Reg	**Madagasc**	**11/7/08**	**12/08**
Fort Worth	DinoAliv	8/8/08	2/8/09
	DS3D	6/1/08	5/31/09
	Mummies	8/8/08	2/8/09
Fresno Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Galveston	DinoAliv	6/6/07	5/25/09
	GCA	4/9/08	3/09
	LBC	**11/21/08**	**12/31/08**
	Sharks3D	5/31/08	12/31/08
	WildOcea	5/23/08	5/23/09
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	12/31/08
	FMTTM	**8/8/08**	**6/30/09**
	LBC	**11/15/08**	**1/6/09**
	Madagasc	**11/7/08**	**12/08**
Garza Garcia	**FMTTM**	**8/8/08**	**12/1/08**
Gatineau	GCA	9/26/08	9/25/09
	WildOcea	6/27/08	12/31/08
Glasgow	DinoAliv	5/2/08	5/2/09
	Madagasc	**11/7/08**	**12/08**
Gloucester Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Goyangsi CGV	EagleEye	9/26/08	11/08
Grand Blanc NCG	Bugs	11/16/08	1/18/09
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	Bugs	5/31/08	
	EagleEye	**9/26/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Greenwich Ode	**Madagasc**	**11/7/08**	**12/08**
Guadalajara Cpl	OW3D	9/12/08	12/31/08
Guatemala City Alb	**Madagasc**	**11/7/08**	**12/08**
Guayaquil	Alps	8/1/08	1/31/09
	EagleEye	9/26/08	11/08
	FON	3/16/07	12/31/08
	Galapago	11/16/06	11/15/08
	Madagasc	**11/7/08**	**12/08**
	TR	3/08	12/08
	WTW	2/1/08	2/1/09
Hague	DinoAliv	5/27/07	12/31/08
	DIS	11/21/07	11/26/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	9/30/09
Halifax	**Madagasc**	**11/7/08**	**12/08**
Hamilton AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Hampton	**FMTTM**	**8/8/08**	**12/1/08**
	GCA	4/9/08	3/09
	ITD	**10/8/08**	
	LBC	**11/27/08**	**1/4/09**
	Madagasc	**11/7/08**	**12/08**
	MOTN	3/7/08	3/15/09
Harbin	Trex	12/15/07	12/14/08
Harrisburg	GCA	3/22/08	3/09
	LBC	**11/15/08**	**1/4/09**
	Madagasc	**11/7/08**	**12/08**
Hartberg	CRA	6/2/08	6/1/09
	FON	6/1/07	4/09
	HumanBod	4/08	4/09
	Roar	1/1/08	12/31/08
Hastings	AlienAdv	9/9/08	3/2/09
	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Henderson Reg	**Madagasc**	**11/08**	**12/08**
Hibbing	FON	3/7/08	3/7/09
Hong Kong BEA	EagleEye	9/26/08	11/08
Hong Kong SM	Alps	8/1/08	7/30/09
	FON	4/1/08	3/31/09
Hooksett Zya	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Houston GP AMC	**EagleEye**	**10/10/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Houston MNS	**FMTTM**	**8/21/08**	**1/31/09**
	GCA	5/23/08	5/09
	Madagasc	**11/7/08**	**12/08**
Houston Reg	**EagleEye**	**9/26/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Huntsville	HC	8/22/07	12/31/08
Hutchinson	**FMTTM**	**8/8/08**	**12/1/08**
	GCA	5/7/08	4/09
Indianapolis Imx	D&W3D	3/14/08	12/31/08
Indianapolis Ker	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Irvine Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Jackson MS	DinoAliv	1/7/08	5/30/09
	Pulse	10/14/08	4/26/09
Jacksonville AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Jakarta	WildOcea	5/31/08	12/31/08
Jersey City	**FMTTM**	**10/1/08**	**3/31/09**
	SeaMonst	7/1/08	6/30/09
Kagoshima	WTW	10/1/08	12/31/08
Kansas City AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Kansas City Sci	D&W3D	9/5/08	12/31/08
	FMTTM	**9/6/08**	**5/28/09**
	WildOcea	3/7/08	12/31/08
Katoomba	WATE	6/1/97	
Katowice CC	D&W3D	6/13/08	12/31/08
	FMTTM	**10/30/08**	**9/30/09**
	WS3D	9/1/07	12/08
Kenner	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	Alaska	11/7/08	5/6/09

Theater	Film	Open	Close
	VOTDS	8/1/08	2/1/09
	WTW	5/2/08	11/2/08
King of Prussia Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Knoxville Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Krakow CC	D&W3D	6/13/08	12/31/08
	FMTTM	**10/30/08**	**9/30/09**
	HaunCast	10/1/07	12/31/08
	OW3D	5/18/07	12/31/08
Kuala Lumpur Di	OW3D	8/30/07	12/31/08
Kurashiki	DinoAliv	7/8/08	1/11/09
Kuwait City	FMTTM	10/1/08	9/30/09
	FOK	4/17/00	4/09
	Mummie3D	6/19/08	12/19/08
Lacey Reg	**Madagasc**	**11/7/08**	**12/08**
Laie	CRA	1/26/05	12/31/08
Langley Cpx	**Madagasc**	**11/7/08**	**12/08**
Lansing Cel	**EagleEye**	**9/26/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Las Palmas	Amazon	4/4/08	4/3/09
Las Vegas Bre	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
Las Vegas RR Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Las Vegas SA Reg	**Madagasc**	**11/08**	**12/08**
Lehi	AfricAdv	10/17/08	10/16/09
	WildOcea	6/6/08	6/30/09
Leon Exp	WildOcea	6/1/08	12/31/08
Lincolnshire Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Little Rock AEC	AJ	10/10/08	1/31/09
Little Rock DT	**EagleEye**	**10/1/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	D&W3D	6/13/08	12/31/08
	DinoAliv	8/9/08	12/31/08
	DS3D	2/15/08	2/14/09
	FMTTM	**10/30/08**	**9/30/09**
	Sharks3D	9/9/07	12/31/08
London BFI	DS3D	9/3/06	12/31/08
	EagleEye	**10/17/08**	**11/08**
	FMTTM	10/3/08	10/2/09
	Madagasc	**11/7/08**	**12/08**
	WS3D	5/20/05	12/31/08
London SM	FMTTM	10/3/08	10/2/09
	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles CC AMC		**EagleEye**	**10/3/08**
	Madagasc	**11/7/08**	**12/08**
Los Angeles CSC	**WildOcea**	**8/15/08**	
Los Angeles NA	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Los Angeles UC AMC		EagleEye	9/26/08
	11/08		
	Madagasc	**11/7/08**	**12/08**
Louisville NA	**Madagasc**	**11/7/08**	**12/08**
Louisville SC	DinoAliv	6/6/08	1/5/09
	Dolphins	5/24/08	5/23/09
	GCA	11/28/08	11/27/09
	LBC	**11/15/08**	**1/6/09**
	Mummies	12/26/07	11/27/08
Lubbock	**Animalop**	**11/14/08**	**11/3/09**
	FMTTM	**8/8/08**	**12/31/08**
	GCA	6/6/08	6/09
	LBC	**11/15/08**	**1/5/09**
	Mummies	10/10/08	4/10/09
Lucerne	AEK	9/1/08	3/1/09
	Bears	12/1/06	12/31/08
	GCA	6/27/08	6/09
Madrid	ALBT	3/5/08	3/5/09
	Alps	9/15/08	9/14/09
	DinoAliv	3/15/08	12/31/08
	Everest	7/1/08	12/31/09
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/08
Malaga Yel	DS3D	2/1/08	1/31/09
Manchester NA	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Manchester Ode	**EagleEye**	**10/7/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
Manila	**Madagasc**	**11/7/08**	**12/08**
Matsusaka	SeaMonst	9/5/08	12/31/08
McMinnville	CDS	3/21/07	3/31/09
	FightPil	3/21/07	3/14/09
	MOF	**10/1/08**	
Melbourne MV	AfricAdv	2/14/08	2/13/09
	Bugs	6/5/08	
	FMTTM	9/12/08	9/10/09
	WildOcea	6/19/08	12/31/08
Memphis Pink	HOTB	8/12/08	5/25/09
	LivingSe	8/12/08	5/25/09
	Mummies	11/15/08	11/13/09
Menlyn	IOTS	6/15/08	11/22/08
	Mummies	5/15/08	11/27/08
Mesa DT	EagleEye	9/26/08	11/08
	L&C	12/29/07	11/7/08
	Madagasc	**11/7/08**	**12/08**
	MOE	12/5/07	
Mexicali	**SeaMonst**	**10/29/08**	
Mexico City Pap	SeaMonst	5/13/08	1/12/09
Milwaukee	GCA	3/21/08	3/09
	GOTA	**10/1/08**	
	MOTGL	6/13/08	6/23/09
Mississauga Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Mobile	Amazon	6/4/08	12/31/08
	FMTTM	**8/8/08**	**2/7/09**
Monterey CA	SeaMonst	1/1/08	12/31/08
Montreal Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Montreal SC	FMTTM	9/30/08	1/6/09
	GCA	4/23/08	4/09
	HaunCast	10/1/08	11/1/08
	WildOcea	9/10/08	4/30/09
Moscow	Bugs	9/28/07	
	D&W3D	6/10/08	12/31/08
	DS3D	5/31/06	5/31/09
	FMTTM	**8/22/08**	**8/21/09**
	HaunCast	1/1/04	12/08
	OW3D	10/9/04	12/31/08
	Trex	1/08	11/08
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	5/9/08	12/31/08
	GCA	4/9/08	3/09
	HOTB	8/19/08	8/18/09
	SeaMonst	4/9/08	2/1/09
Nanchang	L&C	5/1/08	
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Natick JF	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	DarkKnig	**10/10/08**	
New Rochelle Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
New York AMNH	DinoAliv	5/18/07	5/1/09
New York Emp AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
New York LS AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	**DarkKnig**	**7/18/08**	**11/6/08**
	EagleEye	**10/15/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
	SpaceSta	**10/28/08**	
Norwalk	**DarkKnig**	**10/9/08**	
	GCA	10/10/08	10/09
	Greece	6/15/07	12/14/08
	LBC	**11/24/08**	**1/4/09**
	MOTN	7/1/08	6/30/09
Nuremberg	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	Mummies	8/8/08	12/31/08
	OW3D	7/29/04	12/31/08
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	12/31/08
Oklahoma City	FMTTM	11/6/08	1/09
	GCA	3/18/08	3/09
	SC	4/4/08	11/6/08
Olathe AMC	EagleEye	9/26/08	11/08
Omaha Zoo	D&W3D	2/15/08	12/31/08
	LBC	**11/21/08**	**1/4/09**
	WildOcea	3/21/08	3/21/09
Ontario Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Orange Park AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Orlando Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Orlando SC	Alps	11/15/07	11/14/08
Osaka Sci	SeaMonst	6/1/08	5/30/09
Osaka Sun	Mummies	9/2/08	3/6/09
Paris Geo	Alps	5/1/08	4/30/09
	FMTTM	**10/29/08**	**9/30/09**
	HOTB	1/16/08	1/15/09
Parker	Bugs	8/2/08	
Penrith	MOE	3/20/08	3/20/09
	Rheged	7/1/00	
Pensacola	MOF	11/8/96	
Philadelphia	GCA	7/11/08	7/09
	Madagasc	**11/7/08**	**12/08**
	SeaMonst	10/10/07	12/31/08
	WildOcea	5/21/08	12/31/08
Phoenix AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Phoenix ASC	AJ	9/5/08	
	GCA	4/9/08	3/09
	Greece	9/5/08	
Pittsburgh CSC	Alps	6/6/08	6/30/09
	CRA	3/1/08	6/1/09
	DS3D	2/1/07	12/31/08
	HaunCast	9/19/08	11/1/08
	Mummies	8/29/08	8/29/09
	Pulse	3/7/08	11/7/08
	WildOcea	6/13/08	6/13/09
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
	WOC	2/1/08	2/28/09
Portage GQT	**EagleEye**	**10/15/08**	**11/6/08**
	Madagasc	**11/7/08**	**12/08**
Portland OMSI	DinoAliv	6/1/08	12/31/08
	GCA	3/21/08	3/09
	Mummies	5/15/08	12/31/08
	WildOcea	9/26/08	4/30/09
Poznan CC	Bugs	9/21/07	
	D&W3D	6/13/08	12/31/08
	DinoAliv	8/9/08	12/31/08
	E3D	10/11/05	12/08

Theater	Film	Open	Close
	FMTTM	**10/30/08**	**9/30/09**
Prague CC	Mummies	6/18/08	12/18/08
	OW3D	1/19/08	12/31/08
Providence Imx	**DarkKnig**	**9/17/08**	
Providence NA	**DarkKnig**	**7/18/08**	**11/1/08**
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Quebec	AfricAdv	5/16/08	5/15/09
	Madagasc	**11/7/08**	**12/08**
	SAL	9/26/08	
	SeaMonst	6/15/08	5/30/09
Raleigh	Bugs	5/1/08	1/1/09
	GCA	4/9/08	3/09
	Madagasc	**11/7/08**	**12/08**
	WildOcea	7/4/08	1/31/09
Reading JF	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Reading RCT	**DS3D**	**11/2/08**	
	EagleEye	**10/1/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
	SpaceSta	**11/1/08**	
Regina	GCA	3/14/08	3/09
	Roar	**10/10/08**	
	Sharks3D	7/1/08	12/31/08
	WTW	2/8/08	2/09
Reno Fleisch	Alps	1/18/08	3/1/09
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Richmond SMV	GP	11/1/08	1/4/09
	Madagasc	11/7/08	12/11/08
Rochester Cmk	D&W3D	10/10/08	12/31/08
Rochester MSC	Beavers	4/14/07	
	DinoAliv	9/15/08	3/31/09
Sacramento Imx	GCA	4/9/08	3/09
	WildOcea	11/1/08	3/19/09
Saint Augustine	**Bugs**	**9/28/08**	**5/31/09**
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
	Madagasc	**11/7/08**	**12/08**
	WildOcea	9/10/08	3/31/09
Saint Louis Arch	L&C	1/2/08	1/5/09
Saint Louis SC	Alps	3/12/08	3/1/09
	MOTGL	9/18/08	
Saint Louis Weh	**EagleEye**	**10/1/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
Saint Paul	DOL	3/7/08	4/6/09
	MOTGL	9/12/08	
Salt Lake City CP	Alps	5/20/08	5/19/09
	FMTTM	**8/8/08**	**2/7/09**
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
San Antonio San	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
San Francisco AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
San Jose AMC	**EagleEye**	**10/3/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
San Jose Tech	Alps	2/1/08	2/1/09
	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Santa Clara AMC	EagleEye	11/08	12/08
Seattle PSC 1	MOTN	10/1/08	9/15/09
Seattle PSC 2	**DarkKnig**	**7/18/08**	**11/2/08**
	DinoAliv	9/27/08	3/31/09
	FMTTM	**8/22/08**	**12/30/08**
	GCA	4/9/08	3/09
	Madagasc	**11/7/08**	**12/08**
	MOTN	**10/17/08**	
Seoul IPM CGV	EagleEye	9/26/08	11/08
Shijiazhuang	FON	3/1/08	2/09
	OO	2/1/08	2/1/10
Shreveport	Animalop	9/13/08	9/12/09
	GCA	6/14/08	6/09
Simi Valley Reg	**Madagasc**	**11/08**	**12/08**
Singapore DC	**LBC**	**11/13/08**	**1/12/09**
	OnGuard	2/13/99	
Singapore SC	Alps	11/1/08	5/1/09
	GCA	5/1/08	4/09
	WildOcea	9/1/08	2/28/09
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	GCA	6/1/08	5/09
	GOTA	**6/14/08**	
	Klassike	**6/12/08**	
	OW3D	**6/12/08**	
Sioux Falls	Mummies	10/15/08	12/31/08
Sofia CC	Bugs	9/21/07	
	Sharks3D	2/1/08	12/31/08
	WS3D	5/1/06	12/31/08
Speyer Dome	**Alps**	**6/12/08**	
	Klassike	**6/12/08**	
	MOTN	**6/12/08**	
Spokane	Bugs	9/21/06	
	Madagasc	**11/7/08**	**12/08**
	Mummies	10/15/08	12/31/08
Sterling Heights AMC		EagleEye	9/26/08
	11/08		
Stockholm	DinoAliv	5/08	5/09
	Mummies	5/08	5/09
	SeaMonst	5/16/08	5/16/09
Stockton Reg	EagleEye	11/08	12/08
	Madagasc	**11/7/08**	**12/08**
Sudbury	GCA	9/2/08	9/09
	MOTGL	5/5/08	
Sugar Land AMC	**EagleEye**	**10/3/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
Sydney WBS	AfricAdv	2/20/08	2/13/09
	CV	4/1/08	3/31/09
	D&W3D	3/13/08	12/31/08
	DS3D	5/25/06	5/24/09
	FMTTM	9/25/08	9/24/09
	GCA	6/19/08	1/31/09
	WildOcea	8/14/08	3/31/09
Syracuse	MysticInd	9/20/08	4/30/09
	OO	2/15/08	2/14/09
	ROF	6/1/08	
Taichung ST	DinoAliv	6/1/08	6/1/09
	SeaMonst	1/1/08	12/31/08
Taipei AM	GCA	9/28/08	9/27/09
Taipei WVC	EagleEye	9/26/08	11/08
Tampa AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Tampa Cha	Bugs	8/8/08	9/1/09
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Tampa MOSI	DarkKnig	8/29/08	11/08
	Extreme	**11/14/08**	
	FMTTM	**8/8/08**	**2/15/09**
	GCA	5/2/08	5/09
	Kilimanj	9/26/08	
Tarentum Cmk	EagleEye	9/26/08	11/08
Tempe Imx	D&W3D	4/25/08	12/31/08
	DarkKnig	**10/3/08**	
	GCA	3/21/08	3/09
	WildOcea	**10/24/08**	
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Tijuana	Alps	8/1/08	9/1/09
	Bugs	10/30/06	
	FMTTM	3/9/08	12/31/08
	LBC	**11/15/08**	**1/15/09**
	Mummies	9/1/08	3/31/09
	OO	10/18/01	12/31/08
Tomball San	**EagleEye**	**10/1/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
Toronto Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Toronto OP	FEOC	10/1/05	12/31/08
	MOE	1/1/07	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	LBC	**11/15/08**	**1/6/09**
	MOTGL	5/9/08	12/20/09
Torrance AMC	**Madagasc**	**11/7/08**	**12/08**
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	AEK	6/28/08	6/27/09
Toyohashi	DinoAliv	11/29/08	3/31/09
Tulsa Cmk	D&W3D	4/9/08	12/31/08
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Valencia Spn	DinoAliv	9/15/08	2/15/09
	DS3D	7/1/08	6/30/09
Vancouver Imx	D&W3D	3/12/08	12/31/08
	FMTTM	**8/15/08**	**11/30/08**
	WildOcea	10/12/08	3/30/09
Vancouver TWS	GCA	4/9/08	3/09
Victoria DCI	Alps	9/12/08	3/11/09
	DarkKnig	**11/7/08**	
Virginia Beach	D&W3D	2/20/08	12/31/08
	Madagasc	**11/8/08**	
	Sharks3D	6/1/08	12/31/08
Virginia Beach AMC	**Madagasc**	**11/7/08**	**12/08**
Vulcania	FON	1/1/06	12/31/08
	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	D&W3D	6/13/08	12/31/08
	FMTTM	**10/30/08**	**9/30/09**
	WS3D	9/1/07	12/08
Washington NASM	**FightPil**	**3/11/05**	**5/09**
	ToFly	7/1/76	
West Nyack Imx	**AfricAdv**	**10/8/08**	
	D&W3D	3/15/08	12/31/08
	EagleEye	**10/1/08**	**11/08**
	Madagasc	**11/7/08**	**12/08**
West Palm Beach Muv		EagleEye	9/26/08
	11/08		
	Madagasc	**11/7/08**	**12/08**
	SM3	9/14/07	9/22
Westminster AMC	**Madagasc**	**11/7/08**	**12/08**
White Plains NA	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Wimbledon Ode	**Madagasc**	**11/7/08**	**12/08**
Winnipeg	AfricAdv	10/10/08	10/9/09
	GCA	5/1/08	3/09
Woodbridge AMC	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Woodbridge Cpx	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Woodridge Cmk	D&W3D	10/10/08	12/31/08
	EagleEye	9/26/08	11/08
	Madagasc	**11/7/08**	**12/08**
Xalapa	Bugs	8/23/08	2/27/09
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**Madagasc**	**11/7/08**	**12/08**
Zion	Mummies	6/1/08	12/31/08
	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKnig	Dark Knight: The IMAX Experience, The	2008		WB
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
EagleEye	Eagle Eye: The IMAX Experience	2008		DW
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
Klassike	Klassiker	1999		unk
L&C	Lewis & Clark: Great Journey West	2002		NGD
LBC	Light Before Christmas, The	2008		CGI
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
Madagasc	Madagascar: Escape 2 Africa, The IMAX Experience PPC	2008		
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
SAL	Shine A Light: The IMAX Experience	2008		PPC
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

November 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
138	Madagasc	5	WTW	2	Niagara	1	JGWC
105	EagleEye	4	CRA	2	Pulse	1	LOLL
52	GCA	4	Greece	2	ROF	1	ND
36	FMTTM	4	ITD	2	ToFly	1	OnGuard
28	D&W3D	4	L&C	2	Trex	1	Ozarks
26	DinoAliv	4	MOE	2	VOTDS	1	Rheged
26	WildOcea	3	AEK	1	AIA3D	1	SAL
22	Mummies	3	DIS	1	Alamo	1	SC
21	SeaMonst	3	Everest	1	Alaska	1	SM3
20	DS3D	3	LivingSe	1	ALBT	1	Solarmax
16	Alps	3	Mummie3D	1	Bears	1	SOLOE
15	Bugs	3	Roar	1	BP	1	SU
15	LBC	2	AJ	1	CV	1	SupeSpee
10	DarkKnig	2	AlienAdv	1	Cyberwor	1	TR
10	Sharks3D	2	Amazon	1	DinoGOP	1	TRF
9	AfricAdv	2	Animalop	1	DOL	1	Vulcania
9	HaunCast	2	Beavers	1	E3D	1	WATE
8	MOTGL	2	CDS	1	Extreme	1	Whales
8	OW3D	2	Dolphins	1	FEOC	1	WOC
7	FightPil	2	GOTA	1	FOK	1	Wolves
7	FON	2	GP	1	Galapago	1	ZionCany
7	MOTN	2	JIAC	1	GC		
7	WS3D	2	Kilimanj	1	HC		
5	HOTB	2	Klassike	1	HCBTD		
5	OO	2	MOF	1	HumanBod		
5	SpaceSta	2	MysticInd	1	IOTS		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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SHORTS

Madagascar 2 watch

Madagascar: Escape 2 Africa opened on Nov. 7 in a record 129 IMAX theaters, 34 of which were digital, in addition to 3,926 conventional screens in North America. In its first weekend it grossed $63.5 million domestically, of which $3.5 million came from the IMAX screens, the best opening weekend for a 2D animated DMR film. However, with so many screens, its per-screen average of $27,132 was lower than that of 2006's ***Happy Feet*** and Disney's LF re-release of ***Beauty and the Beast*** in 2002, among 2D animated releases.

Produced by **DreamWorks Animation**, *Madagascar: Escape 2 Africa* is the sequel to 2005's *Madagascar*, and features the voice talents of the original cast, including **Ben Stiller**, **Chris Rock**, **David Schwimmer**, and **Jada Pinkett Smith**.

Madagascar: Escape 2 Africa

DreamWorks Animation

GSCA launches film database

The **Giant Screen Cinema Association** has created a new online database of giant-screen films at its Web site: www.giantscreencinema.com. The database lists hundreds of films, with credits, format, release date, running time, and much more detail. Keyword searches are available on many data fields. The database includes only films that have been released; films in production or development are listed separately.

The database is open to all, whether they are members of GSCA or not.

CEOs meet in Philadelphia

A group of some 20 CEOs of museums and science centers with giant-screen theaters met in Philadelphia in October during the conference of the **Association of Science-Technology Centers**. The meeting was organized by the Professional Development Committee of the **Giant Screen Cinema Association** and was intended to acquaint the executives with recent developments in the giant-screen industry. According to committee chair, **Mike Lutz**, the involvement of museum heads with their giant-screen theater ranges from very hands-on to little or none. The committee felt that it was important for more CEOs to understand issues such as the transition to digital projection. Because the most involved CEOs already attend the GSCA conference, it was decided to hold this session at the ASTC meeting a few weeks later.

GSCA chair **Toby Mensforth** introduced the session, and vice-chair **Doug King** moderated. Also present were several members of the Professional Development Committee. Lutz tells *LF Examiner* that the "CEOs heard about the GSCA strategic planning and Task Force missions, as outlined [at the September GSCA conference] in New Jersey. They expressed their views about digital projection, domes, the IMAX brand, and other digital theatres manufacturers. They asked questions about future 'film' production, production and distribution costs, and other operational questions. There were some very frank moments and I think that the CEOs appreciated the opportunity to be briefed on GSCA efforts and the chance to give us their feedback."

Imax responds to GSCA concerns

In September, after the controversy that arose around **Imax** co-CEO **Richard Gelfond**'s statement that IMAX is not "giant-screen" (*see LF Examiner, October 2008*), the company sent an e-mail to members of the **Giant Screen Cinema Association** over the signature of sales vice president **Therese Andrade**. The message thanked recipients for their "valuable input" and reminded them of Imax's practical and financial contributions to the GSCA and the conference.

Andrade, who is also on the GSCA board, wrote that some theaters have expressed interest in switching to digital projection and some filmmakers have asked about converting their films. She added that viewers of ***Eagle Eye*** rated the IMAX digital system "very good" to "excellent."

She closed by saying that in mid-November Imax will meet with some members of the GSCA board "to talk about how we can continue to work effectively together in the future. Moving forward, we will focus on improving our communications wherever possible as we continue to grow our businesses together."

Imax declined *LFX*'s offer to respond directly to the comments from members of the giant-screen community published in last month's issue.

Swiss museum adds digital 3D

The **Swiss Museum of Transport and Communication** in Lucerne has marked its 50th anniversary with an ambitious expansion plan that includes new buildings and programs. Among the first of these, unveiled this month, are a new entrance building, and the addition to its 13-year-old IMAX theater of digital 3D projection capability. The new building, "FutureCom," includes an interactive exhibit called the Media Factory, two restaurants, a gift shop, and a conference center.

The new digital 3D projection system in the 424-seat IMAX theater uses Dolby Digital technology, and is not the IMAX-brand digital system. The theater is premiering the system with screenings of **Sky High Entertainment**'s ***Dinosaurs 3D: Giants of Patagonia*** and ***Fly Me to the Moon*** from **nWave Pictures**.

In June 2009, the museum will open a new Road Transport Hall and a "multifunctional outdoor arena for special exhibitions." For more information, visit the museum's newly redesigned Web site:

*(see **SHORTS** on page 21)*